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HULL ORGANS AND ORGANISTS.







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G. H. Smith.



# A HISTORY OF HULL ORGANS AND ORGANISTS

TOGETHER WITH AN ACCOUNT OF THE  
HULL MUSICAL FESTIVALS, AND THE  
FORMATION OF THE VARIOUS MUSICAL  
SOCIETIES IN THE TOWN

BY

DR. G. H. SMITH.

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MUSI

TO MY FRIEND  
H. R. CATTLEY.





## PREFACE

THIS book owes its origin to a request made a year or two ago by the editor of the "Hull Church Porch" that I would write a series of weekly articles dealing with old Hull organists and the instruments on which they played. A number of these had duly appeared, when I found myself obliged to discontinue them, not from lack of material, but from lack of time. I have been repeatedly requested to complete the work, and to issue it in a more permanent form; and at odd moments of a busy life, I have now been enabled to do so.

It has often been asserted, as a reproach against organists generally, that their artistic outlook is apt to be narrow, and that it is too often regarded from the particular aspect of their own instrument. The record of these pages, however, will shew that all the movements connected with music in Hull—the Musical Festivals, the formation of the various musical societies and other institutions for the advancement of the art—have been inaugurated or developed by organists; and whatever interest the book may possess, will perhaps be found in the tale they tell of these efforts.

The form in which the articles were originally prepared will account for some discursiveness in the text, and occasional instances of overlapping of matter. But while no literary merit is claimed for the book, it

is hoped it may be the means of keeping from oblivion the names and work of many who have done good service for music in Hull, and may also prove an incentive to others to follow their example.

I wish to acknowledge my indebtedness for assistance in the preparation of the work to the late Mr. John Robinson, who sang in the choir of Holy Trinity Church in 1828, and whose memory embraced a period of over eighty years; to Mr. Joseph Kenningham, who has an intimate knowledge of musical matters in the town in the middle of last century; to Mrs. H. Cooper Gleadow, for many interesting particulars concerning the time when her father, the late Mr. G. J. Skelton, was the organist of Holy Trinity Church; to Messrs. Forster and Andrews, and other firms of organ builders, for copies of organ specifications; and to scores of organists and other musical friends who readily complied with my requests for information; among them I must specially mention my friend Dr. A. H. Mann, the organist of King's College, Cambridge, who has given me very valuable advice and help.

I much regret to say that while these pages were being prepared for the press, the death occurred of Mr. F. G. Edwards, the Editor of the "*Musical Times*," who was the first to suggest the publication of the book, and who had most kindly offered to read the proof sheets. This latter task has been undertaken by my Vicar, the Rev. W. E. Smith, M.A., Vicar of Sculcoates, to whom I offer my sincere thanks.

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# A HISTORY OF HULL ORGANS AND ORGANISTS.

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There let the pealing organ blow,  
To the full-voic'd choir below,  
In service high, and anthems clear,  
As may with sweetness, through mine ear  
Dissolve me into ecstasies,  
And bring all heaven before mine eyes.

*"Il Penseroso."*

THE Tractarian movement of the middle of the last century, apart from its doctrinal aspect, profoundly affected the externals of worship, not only in the Church of England but also among the various Nonconformist bodies, and not the least in the matter of music, but for various reasons which it is not in our province to discuss, its influence was late to be felt in Hull. The traditions of the Georgian period, with its debased architecture and its cold artificial music, lingered long, and in the fifties the only church with anything approaching a musical service was Holy Trinity.

It is somewhat remarkable that here a surpliced choir was already to be found, and this at a time considerably earlier than the riots caused by its introduction in such "advanced" London churches as St. Peter's, London Docks, and St. George's in the East. But in the other churches, in the hands of clergy so pronouncedly Evangelical as John Scott (father of the late Canon Scott), John Deck, Thomas Dykes, Wm. Knight and John King, anything of an ornate character,

whether in ceremonial or music, was rigorously avoided. The "use" was that of the black gown in the pulpit. The Responses and Psalms were read, the hymns and canticles alone receiving musical treatment. The organ and mixed choir were placed in the west gallery, an excellent position by the way, for musical effect, indeed, it is questionable whether the more recent plan of placing the organ in the chancel, often in a confined chamber, is in any way an improvement.

The music in the Nonconformist places of worship consisted of hymn singing varied by Jackson's *Te Deum* in F on festal occasions, while at times of a more mournful character the occasion was "improved" by a rendering of "Vital Spark." This was the time when chant tunes like "Boyce" and "Mornington" were performed in all their glory of trills, turns, and sundry embellishments in the churches, and in the chapels hymn tunes like "Heshbon," "Praise," "Zalmonah," and "Falcon Street," were sung with the spirit commended by St. Paul. The music of this period bore as much resemblance to our modern ideas of church music as the cricket played by our forefathers in top hats and braces resembled that of the present day with its billiard board-like pitches, and its scientific niceties. All the same their choral worship may have possessed a reality not always present in our more artistic efforts of this later time.

The organ in the west gallery suggests a still earlier period, when the gallery was occupied by a band of instrumentalists, when the sound of the flageolet, the clarionet, the flute, and the bassoon were heard. It is a moot point whether our progress since then has been on the best possible lines, and whether it would not have been better to improve the constitution of the bands and the performance of the individual players, rather than to introduce organs indiscriminately. Certainly in one respect a distinctly retrograde step was taken with the advent of the long suffering (and

long suffered) harmonium. Inartistic to a degree, and utterly destructive of good vocal tone, the harmonium has much to answer for, and its supersession of the village band was nothing short of a calamity. Possibly in years to come, when the craze for large organs shall have passed, we may revert to the old order, and the sound of "instruments of music" may again be heard from the west gallery. In saying this, one would not wish to appear as averse to the employment of the organ in divine worship. On the contrary, under proper conditions, and in the hands of a master, its effect is majestic and ennobling. But the master is not always available.

It may be interesting to refer to the instruments on which these old organists played. In Hadley's "History of Hull" reference is made to an organ in Holy Trinity Church in pre-Reformation times, but there is a complete absence of any authentic information concerning it. The first organ in that church of which we have any record was erected in 1711. I have been unable to trace any exact particulars of it, but we may form a good idea of its size from the fact that for some years it was blown by a woman, one Eliza Carter. It was a two manual instrument of small scale, and contained twenty stops.

The art of organ building has made such rapid strides during the last fifty years that it is not easy to realise the type of instrument in vogue in the eighteenth century, or even in the early part of last century. The period conjures up visions of organs with "tenor C" swells, and one octave of straight pedals with its lowest note G. Such a survival can still be seen, and heard, in Hedon Church. Interesting as it is from an antiquarian point of view, it is extremely difficult to manipulate, and it causes one to wonder why the magnificent church of St. Augustine has not long ago been provided with an organ more worthy of its surroundings. Two or three so-called "G" organs

were still to be found in Hull thirty years ago, or even more recently ; but I believe the one in Hedon Church alone remains in this district at the present time, a veritable light of other days. In the neighbouring church of Burstwick a barrel organ did duty for several years, and parishioners are still living who heard it and sang to its strains during the Vicariate of the Rev. F. B. King. But as the quality of a workman's labour depends in a great measure on the nature of his tools, so it is possible to judge of the standard of performance in olden times from a knowledge of the old instruments. In point of fact the old organists, excellent musicians as many of them undoubtedly were, were not performers, in the modern acceptance of the term, at all. A favourite device with them was to thicken the chords in the bass. They delighted in florid passages and various fantastic embellishments, and the more fanciful their playing was in this respect, the more skilful were they considered.

The wonderful improvements in organ construction during the last fifty or sixty years have been reflected in the higher standard of organ playing, and it would not be overstepping the mark to say that for one trained performer a generation ago there are now fifty. I well remember one of the old school of performers, giving a recital many years ago, and his playing being characterised in the newspaper report, much to his indignation, "as staccato, flourish, and bounce." I have no doubt these epithets were well deserved, but this style of performance has long ago given place to one more artistic and refined.

Satisfactory as this is, there are two sources of danger ahead which organ builders and players alike will do well to realise. The change from the old order of things may be carried too far. Organ builders in their eagerness to invent, seem to outvie each other in multiplying mechanical appliances. Couplers and methods of stop control are added in bewildering



variety, until these engage the player's thoughts and attention, at the expense of the music he is performing. There is also a growing tendency to regard the organ as an imitation of the orchestra. Such a view is absolutely erroneous. The organ's basic principle rests upon the presence of the diapasons, whereas the orchestra's foundation is formed by the violins, with their warm, nervous glow, and other strings. The glory of the organ must always be its distinctive character and its own characteristic features as a complete work of art.

The accompanying danger so far as the performer is concerned, is seen in the modern craze for realistic effects, such as the imitation of thunder, the whistling of birds, and the ringing of bells. These may catch the ear of the multitude, but they are not music, and they certainly do not constitute organ tone. The old organists may have been lacking in executive power, but it must be put down to their credit that they could appreciate pure diapason tone and legitimate organ effects. A healthy development, both in organ building and organ playing, is in every way desirable, but it will be a grave reproach to us if in the future it has to be said that in spite of our superior advantages, we allowed our artistic judgment to be warped, and a noble instrument to be misused and degraded.

In giving an account of some of the organists, and incidentally some of the choristers who have been connected with Hull, I propose to deal with several of the churches and chapels in turn, and naturally as the mother church of the town, Holy Trinity will first engage our attention.

The earliest reference to an organ in Holy Trinity Church which I can find, is contained in a letter of the Archbishop of York in 1622 to "my very loving friends the Mayor and Aldermen of Kingston-upon-Hull." It not only advocates the erection of an organ,

but recommends one John Raper as the builder, he "being a man of known quality and skill for the making of musical instruments, and well approved of for his honest performance in matters which he undertaketh, is authorised and hath a grant from me under my hand and episcopal seal, to make and repair organs in all churches within my Diocese, where, in former times, they have been used." It proceeds—"And whereas I am given to understand that the church of Kingston-upon-Hull hath, in former time, been adorned with organs to join with voices to the glory and praise of God in time of divine service . . . . ."

It would appear that the Mayor communicated with the Vicar, and a reply was sent that the matter should be considered; but the following year, June 15th, 1623, the Archbishop wrote to the Mayor and Vicar jointly, complaining that no steps had been taken, in spite of their promise. A subscription was then invited, but owing to the unsettled feeling in the country consequent upon the dissolute habits of King James, it only realised £36; the idea was therefore abandoned.

The Archbishop's letter refers to an organ in the church at a still earlier period, but of this no trace can be found. In Pre-Reformation times the statutes of the church made provision for singing men and boys, with an allowance for their support, and later, in the thirteenth year of the reign of Queen Elizabeth, there were singing boys to chant the service, two of whom were always maintained by the clerk for four pounds a year, but no mention is made of an organ or organist. If the church contained an organ, it is only natural to conclude that the Cromwellian mob, in their insensate fury, were responsible for its destruction, as we know that Holy Trinity Church suffered severely at their hands.

It was not until 1711 that further steps were taken to provide an organ, and in December of that year a meeting was held in the vestry, the Vicar,



the Rev. Robt. Banks, being in the chair, when it was agreed to double the quarterly payments for "pewidge," in order to raise an annual sum of £20 for payment of an organist's salary.

The late Mr. John Crosse, F.S.A., writing in 1825, mentions a prevalent opinion that this organ was built by Father Smith for St. Paul's Cathedral, but was found to be too small. The historian Tickell, writing still earlier, says, "At the west end of the auditory, over the middle aisle, is a good toned organ, originally built for the Cathedral Church of St. Paul, London, purchased by voluntary subscription, which, with its gallery, make up an agreeable form, and cause a pleasing effect." It is quite possible that these statements are correct, but there is no authentic information obtainable, as the Holy Trinity records make no mention of the builders of the organ.

The organ was obtained principally through the efforts of two sidesmen of the church, Mr. John Collings and Mr. Nathaniel Rogers.\* Mr. Collings was Chamberlain in 1708, and Mayor of Hull in 1713, and it was probably owing to his connection with the Corporation, that that body contributed considerably towards the cost, £586 12s. 7d., of the instrument. On Sunday, March 2nd, 1712, it was used for the first time, and one can well imagine the interest and wonder with which the people heard the strains of an organ, most of them for the first time in their lives.

The first organist, a Mr. Baker, held office until 1715, but the records do not mention the cause of his retirement, indeed they are so meagre that even his initials are not given. He was succeeded by George Smith, who was elected by the parishioners at a meeting held in the church on November 9th, 1715, but I have been unable to gather particulars either of Mr. Smith or his work. Following him came Musgrave Heighington, who was appointed "in regard of his skill in music,"

\* Elected M.P. for Hull in 1716.

on September 16th, 1717, and his appointment was confirmed at a parish meeting the following month, October 7th. By its terms he was required to keep the organ in tune.

Heighington, who was the son of Ambrose Heighington, of White Hurworth, Durham, and grandson of Sir Edward Musgrave, Bart., of Hayton Castle, Cumberland, was born in 1680. He was a musician of great skill, but he also appears to have been a rolling stone. He only stayed at Holy Trinity until 1720. Where he went from there it is not easy to ascertain, but in 1733 he was appointed organist of St. Nicholas' Church, Great Yarmouth, the largest parish church in England. He was also giving concerts at Norwich about that time, at which his son, aged seven, sang.

The terms of his appointment to St. Nicholas are rather quaint. The committee who were responsible for the appointment, "taking into consideration his (Heighington's) great skill, recommended he be allowed £80 a year, he providing an assistant (to officiate at St. George's Chapel), and to keep both organs in tuneable repair, and to instruct the Hospital and charity children in singing to the organ the Psalm tunes now in use, and such new ones as shall be thought proper." In the Yarmouth records he is referred to as "Dr." Heighington, but the source of his degree cannot be traced. His end at Yarmouth was an inglorious one, for it is stated he was "discharged, having absented and removed himself and family from this parish."

He left Yarmouth in 1746, and in 1748 we find him the organist at St. Martin's, Leicester. Later he is supposed to have resided in Dublin, and about 1760 he was organist at the English Episcopal Chapel in Dundee. Bishop Pococke, in his "Tour through Scotland," when visiting Dundee in 1760, wrote:—"They have a neat chapel, and organ, of

which Dr. Heighington, a very eminent musician (who took his degree in musick at Oxford and Cambridge, and is about 80) is the organist." There is no record of his graduation at either Oxford or Cambridge. He died at Dundee, in 1764.

His compositions include some Latin and Greek odes, and several songs, all of which are in the British Museum. One of the songs, "The Dream of Anacreon," in the key of B flat, is very fresh and tuneful, and certainly justifies the reference to his skill in music which occurs in the record of his appointment as organist both at Holy Trinity and at St. Nicholas, Yarmouth.

When Heighington left Holy Trinity in 1720, there were two candidates for the post, William Avison and a Mr. Barlow, and the former was elected at a meeting held in the church by 31 votes against 2 on November 7th of that year. Like his predecessor, he was required to keep the organ in tune, from which fact we may reasonably infer there was no professional tuner in the town; there was certainly no resident organ builder. Tuners would probably be found in cathedral cities like York and Lincoln, which possessed large organs, but the expense of bringing them frequently to Hull would be fairly considerable.

It is quite probable that William Avison was a cousin of his contemporary, Charles Avison, the organist of Newcastle-on-Tyne, who was well-known as the author of a work which caused much controversy at the time, "An essay on musical expression." He also wrote "Sound the Loud Timbrel." The Hull Avison's name appears in the list of subscribers to Charles Avison's "Opera Terza," published in 1751, and from this and other evidence, it is reasonable to infer there was some family connection between them.\*

\* Richard Avison, "musitian, one of ye Town Waits," had eight children baptised at St. John's, Newcastle, between 1703 and 1713. One of them was Charles (1707) but there is no mention of a

Certainly the old Holy Trinity organist was a man of ability, and during his long term of office, thirty-one years, he exerted a good deal of influence on music in the town.

During his time as organist the Rev. Wm. Mason was appointed Vicar of the church, and his son William, born 1725, who became widely known as Mason the poet, was a distinguished musical amateur. Most probably he was largely influenced by Wm. Avison. He graduated M.A. at Cambridge in 1749, took orders in 1755, and became chaplain to the King, and Canon residentiary and Precentor of York Cathedral. He was the friend and biographer of the poet Gray, he wrote several poems and essays on church music, and was well known as the composer of the anthem, "Lord of all power and might," which was frequently sung in Holy Trinity Church. Wm Mason, who died in 1797, was a notable Hull man, who should not be lost sight of.

After Avison's death, his pupil Matthias Hawdon, was elected organist on June 12th, 1751, and during his stay the organ was repaired by Snetzler, in 1756, at a cost of £100, which was defrayed by an assessment of eightpence in the pound on all lands and tenements in the parish. Of Hawdon's performance on the organ it is impossible to speak, as no contemporary accounts of it exist; but there is distinct evidence that he was a very good musician, and one who did not allow his energies to be confined by the limits of the organ loft.

He wrote an Ode on the King of Prussia, which was published by Thomas Haxby "at the Organ in Blake Street, York, where may be had Great Choice of Vocal and Instrumental Musick." The music of this, written in the well-known idiom of the period,

William. The following obituary notice appears in the *Newcastle Courant* of May 18th, 1751:—"On the 9th inst. at Hull, Mr. Wm. Avison, Organist of St. Trinity's Church there who had enjoyed that place upwards of 30 years."

is remarkably interesting and effective. It is scored for strings and horns, and the instrumentation alone bespeaks the well-equipped musician. In the list of subscribers to the work appear the names of the Rev. Mr. Bridges, (then Vicar of Holy Trinity) and his daughters Betty and Fanny, also those of Broadley, Hildyard, Hotham, Raines, Thompson, Wilberforce, St. Quintin and other old Hull families.

Hawdon also composed songs, six of which were published. They are unequal in merit, but one, "Long from the force of beauty's charms," is uncommonly good. The words of these songs are very quaint, and some of them appear to have been written locally, possibly by Hawdon himself.

"Ye shepherds of the pleasant vale  
Where Humber glides along."

recalls the pastoral scenes of the district a hundred and fifty years ago, long before the fish docks and coal hoists were contemplated. Another song, "The Old Maid's Ditty," shews Master Hawdon's muse in a different guise, and I venture to give the words as a specimen of an old-time humorous song—

"An Ancient Maid (the more the pity)  
Thus sadly sang her doleful ditty :  
Ah ! woe is me, mistaken Molly,  
I now may sorely rue my Folly ;  
My youthful pride dismiss'd poor Harry,  
And now I've ne'er a chance to marry ;  
I, like a Fool, my lover slighted,  
Because hunchback'd and tender-sighted.

But should he court again my Favour,  
He shall not blame my cool behaviour,  
With his desires at once complying,  
And no more squeamishly denying,  
I'll run to meet his dear Embraces, }  
And give up all my charms and Graces ;  
But 'tis in vain to whine and cry so,  
For born a Virgin, I must die so.



Then I'll indulge my tongue and tell how  
 I'd not have such and such a fellow ;  
 Nay ne'er would change my blest condition,  
 To practice lessons of submission.  
 Poh ! Men, I cannot bear the Creatures,  
 There's that robustness in their Natures ;  
 In every place they buzz about me,  
 And swear they cannot live without me.

I'll treat with cold disdain their Anguish,  
 And see with pleasure how they languish,  
 'Tis thus no more my Fate bewailing,  
 But with dissembling, lying, Railing,  
 I'll try to avenge my Slighted Beauties,  
 And bring the Fellows to their Duties.  
 Thus ended Miss Threescore her Ditty,  
 And, Swains, I hope she's mov'd your Pity."

The accompaniment to these songs is, generally speaking, very thin and meagre, consisting only of the voice part and a figured bass, but the fifth of the set, "Delia," is an exception. The air itself is quite charming, and is clothed with an accompaniment in the style of a canzonet, which might have been written by Haydn. This song and the one before alluded to might well hold their own at the present day, indeed they would put to shame many of the vapid productions which have been so senselessly issued during more recent times.

Quite a large number of Hawdon's instrumental works are extant. They include two concertos for the organ, harpischord or pianoforte, six conversation sonatas for the harpsichord (dedicated to the Duke of Devonshire), a set of six sonatas spirituale, and a curious collection of pieces entitled, "The opening of an organ—a choice set of voluntaries which may be used at pleasure at any church or chapel." These latter consist of a number of short movements, all in the key of C major except the last, which is a loosely constructed fugue in G.

On the erection of the Snetzler organ in Beverley Minster in 1769, Hawdon was appointed organist of

that church. His wife lies buried in the Minster churchyard. In 1777 he left Beverley for Newcastle-on-Tyne, where he had been appointed organist of St. Nicholas Church (now the Cathedral), and where he died in 1789. Both in Beverley and Newcastle he was very active in the cause of music. He directed oratorio performances on festival scale at the inauguration of the Beverley organ, and in 1788 the opening of the Assembly Rooms at Newcastle was celebrated by performances of Handel's "Judas Maccabeus," "Messiah," "Acis and Galatea," and "Alexander's Feast" under his direction. Indeed, he deserves much more than passing notice, from the fact that he was the first to introduce oratorio performances in the North of England. Handel, the greatest of oratorio composers, only died in 1759, and within a year or two following, the "Messiah" was performed at Halifax, for the first time that any oratorio had been performed north of the Trent. Although the Beverley performance was a few years subsequent to this, that at Newcastle in 1788 was the first undertaken further north in this country. Let us give honour to Matthias Hawdon, our old Holy Trinity organist, for his enthusiasm and enterprise in this direction.

Hawdon was succeeded at Holy Trinity by John Hudson, who was elected by the parishioners on October 11th, 1768. Hudson's name appears in the list of subscribers to Matthias Hawdon's Ode, and very probably he was his pupil. Shortly after his appointment the organ was again repaired or added to by Snetzler at a cost of £25, and in 1782, the churchwardens were once more requested to obtain an estimate from the celebrated German builder for the repair of the organ, and to ask Mr. Haxby, of York, to come and inspect it, and also to give an estimate.

The instrument must have been giving trouble, for in the meantime the organist was desired to "put the

organ into repair by tuning the reed stops, and prevent it cyphering." It appears to have been temporarily patched up, for in September of the following year it was ordered, "That the churchwardens do desire Messrs. Snetzler and Jones to view the organ, and make an estimate of the charge of effectually repairing the same when they come to erect Mr. Walker's organ at Rotherham."

John Hudson died on November 12th, 1787, and was succeeded by Thomas Hawdon, a son of Matthias Hawdon, who had previously held the appointment. A pathetic interest attaches to his election, for the other candidate was Mrs. Amelia Hudson, the widow of the deceased organist. She received 348 votes against 396 recorded for Hawdon, and her agent demanded a scrutiny, which she subsequently declined.

In the life of the Rev. W. Richardson the incident is narrated thus—"When the organist at the High church in Hull died and left a widow in strait circumstances, her friends solicited that she might have the place, though she knew nothing of music, and be allowed to find a deputy. Milner (the Lecturer at Holy Trinity and Master of the Grammar School), who thought it wrong to bestow upon people, under a notion of charity, places for which they were utterly unqualified, said to those who came to solicit his interest: 'As places are to be disposed of on this principle, I hope that if I should die before my mother, you will appoint her to succeed me in the lectureship and school.' This speech set the matter in so ridiculous and yet so just a light, that the design was dropped, and the widow relieved by a subscription."

Thomas Hawdon was appointed on December 12th, 1787, and the following week he issued this announcement:—

"To the Parishioners of Holy Trinity.

LADIES AND GENTLEMEN,

I beg you will accept my most sincere and grateful thanks for the very great favour conferred on me, in electing me



Organist of your parish church. I trust I cannot more acceptably shew my sense of the high obligation than by a diligent attention to the duties of my office. So soon as my health will permit, I purpose to wait upon you personally, to express the gratitude which I owe on this occasion. I am, with the greatest consideration and esteem, Ladies and Gentlemen,

Your much obliged and most obedient servant,

THO. HAWDON.

HULL, *Dec. 19th, 1787.*"

During his organistship the organ was again repaired, by Ryley of York, and it is interesting to find that this builder was recommended by George Lambert, who, as will presently be seen, was the organist until his death in 1838. At a meeting on August 11th, 1788, it was decided "that the front pipes of the organ be gilt, and the case varnished on the most frugal terms, and that the new trumpet stop ordered for the organ be approved of." Although Snetzler had been invited a few years previously to give an estimate for renovating and adding to the organ, there is no record of his having done any work in connection with it, beyond the repairs in 1756 and 1758; indeed, as the additions made by Ryley of York on this occasion were fairly extensive it is all but conclusive that the German builder was not again called in.

A notice of the re-opening is found in the *Hull Packet* of December 30th, 1788, in the following terms: "Last Thursday the organ in Trinity Church in this town, lately repaired and improved with a new swell and the addition of some new stops by Mr. Edward Ryley, of York, was opened by Mr. Thomas Hawdon. The tone and effect of the organ, and the elegance and accuracy with which a very long voluntary, adapted to the occasion, was performed, afforded the highest satisfaction to a very attentive and numerous congregation."

This was long before the organ recital came into vogue; but when it was customary to have a middle

voluntary in the service. This was played immediately before the second lesson, and it may not be inappropriate, as bearing upon it, if I quote a writer on church music.\* "At this period of the service the whole congregation may be supposed to be assembled. They are therefore able to dedicate an undivided attention to the operations of the organist. If the performance is in strict keeping with the rest of the service, their affections may be excited, their minds solemnized, in a higher degree than when subject, as in the former instance (that of the opening voluntary) to continued interruptions. But if, as is too often the case, the organist takes advantage of the opportunity to display his skill or his vanity by light and secular movements, the very situation of his audience, condemned to sit in silent attention, renders his strains the less edifying, if not the more pernicious. The contrast between the gravity and solemnity of a congregation, and the absurd and wanton melodies which pour forth from the organ-loft, might, if the occasion were less sacred, and the scandal less flagrant, excite a smile—if it were not painful, it would be ridiculous."

The very long voluntary which Thomas Hawdon played at the re-opening of the Holy Trinity organ in 1788 would no doubt be this so-called middle voluntary. Its use has long ago, perhaps not without reason, been discontinued. Thomas Hawdon's stay at Holy Trinity was of short duration, under two years, and the only record of his doings which I can trace, in addition to the re-opening of the organ, is on March 14th, 1788, when he played the harpischord at a subscription concert in the Assembly Rooms, Dagger Lane. The concert was followed by a ball.

I have been unable to ascertain the cause of his retirement. On the death of his father he returned to Newcastle, and became the organist of All Saints' Church, but only remained there a short time. Like

\* Rev. J. A. La Trobe.

his father, he was a very able musician, but his compositions, though fewer in number, are much more mature than those by the elder Hawdon. A piece for the piano and violin, in two movements, in the key of E flat, is very well written indeed ; the first movement is in strict sonata form, and the second a well constructed rondo. The whole piece is distinctly pleasant to listen to, even at the present day.

Although Hawdon did not resign until October 1789, his successor was already in the town, and he heralded his appearance by the following advertisement as early as June 1788 :—

“ George Lambert, Junr.,  
begs to inform the Ladies and Gentlemen of Hull and its environs that on Monday, the 21st July, he intends to commence teaching the harpischord, pianoforte, etc., on the usual terms of one guinea, and a half per quarter, and half-a-guinea entrance. He flatters himself that the attention he has paid to the Schools in Beverley, during his residence as an apprentice to Mr. Lambert, Organist, and the conduct he has observed, will entitle him to their favours, which will be respectfully acknowledged.

Mr. Lambert, not having yet fixed upon the place of his residence in Hull, requests that applications may in the meantime be addressed to him at Beverley, or at the printers of this paper.

Instruments tuned.”

On October 7th, 1789, an election resulted in the appointment of Geo. Lambert, who received 182 votes against two recorded for a Mr. Snowden. He undertook to keep the organ in tune, and the following year the churchwardens contracted with Edward Ryley to keep it in repair for the sum of ten guineas a year. Mr. Lambert held the appointment over forty-eight years, a longer period than any other organist of Holy Trinity, and it was a coincidence that for many years the contemporary organist of Beverley Minster was also named Geo. Lambert. The organist of Holy Trinity was a nephew of Mr. Lambert of Beverley, and, as already seen, was trained by him. The

Beverley Lambert resided in Flemingate, died in 1818, and was succeeded by his son, G. J. Lambert, who held the appointment until 1875.

The Holy Trinity organist for some years lived in Lowgate, but from 1820 until his death his house was 33 Finkle Street. He was distinctly one of the old school of church musicians, sound and reliable, a good if not a great performer, but not strong as a choir trainer. During the latter part of his life, he had indifferent health, and the musical service at the church suffered in consequence. Slackness and the consequent slovenliness prevailed for a considerable time.

Matters came to a crisis on Sunday, October 16th, 1825, when a formal complaint was made that although the collections on that day were for the choir, at the beginning of the service there was only one occupant of the singers' pew in front of the organ; three more entered during the General Confession, two at the beginning of the Psalms, and the remaining five, including the females, some time before the lessons were finished. Two of these also absented themselves during the sermon.

Steps were taken to form a Voluntary Association for the practice of anthems and church music, in the hope of effecting an improvement, and the committee of the Choral Society granted the use of their room in Mytongate for rehearsals. Not much good, however, resulted, so early in 1826 a meeting was held in the vestry, "to take into consideration the best means of improving the singing in this Church." In addition to the Vicar, the Rev. J. H. Bromby, there were present the Rev. G. J. Davies, and Messrs. C. Thompson, T. Hewitt, junr., R. W. Gleadow, Edward Stubbs, John Hall and T. W. Gleadow. At that meeting it was resolved "that four directors be appointed, who, together with the Vicar and Churchwardens, shall have the appointment of the singers,

the payment of their salaries, and the selection and management of all music performed in the Church."

The four directors appointed were Messrs. James Robinson, T. Hewitt, junr., T. W. Gleadow and T. L. Burton, and the committee reported that subscriptions to the amount of sixteen guineas had been obtained, and that they had every reason to believe a sufficient sum might be raised to place the singing on a respectable footing. On May 2nd of that year (1826) a further meeting was held when the following singers were engaged:—Trebles—Master George Leng, £3 per annum, Miss Bainbridge, £3, Miss Gill, £2 2s., Miss — Gill, £2 2s.; Tenors—W. Wilson, A. Cudworth, £3; Counter Tenors—R. Tankersley, £4, W. Freeman, £3; Basses—T. Peck, £3, Beeford, £3, Watson, £3 3s. Wilson was to be allowed £8 per annum "on condition that he attends at least one night per week to teach such of the singers as may require it."

From this it will be seen that at this period Geo. Lambert's duties were confined to playing the organ only. The Master George Leng here mentioned, in after life took a prominent part in the musical doings of the town, and we shall later have occasion to refer to him both as organist, and as the conductor of the old Sacred Harmonic Society. The counter tenor singer, Tankersley, had an exceptionally good alto voice, and in a programme of the Musical Festival in York Minster, in 1825, his name appears as a member of the chorus, as does also that of Wilson, the tenor and choir trainer. I believe that Mr. Tankersley was a schoolmaster, and lived in Burton Lane.

It may be of interest to know the music sung in Holy Trinity on Sunday, May 7th, 1826; here is the list—Morning, Chant No. 1, Mornington, Responses No. 1 Jomelli, Psalm 23, No. 1 Abridge, Psalm 93—2—Pentecost. Afternoon the same Chant, Psalm 8, Clark's 11th. This was many years before the time of Hymns Ancient and Modern, Church Hymns, or the



Hymnal Companion. The metrical version of the Psalms was bound up with the Book of Common Prayer, and was long invested with a kind of semi-official authority.

Although the Wesleyans had a unique collection of hymns as early as 1780, for generations the Metrical Psalms were sung exclusively in the churches, and as we here see, they were used at Holy Trinity in 1826. At a later period hymns were gradually introduced, but much inconvenience was caused by the diversity of the collections of hymns, and complaints were made respecting the standard of composition displayed in some of them. To prove that these complaints were not without justification, it is only necessary to quote a verse from a hymn found in more than one such collection:—

“Come on, my friends, let's mend our pace, sing glory, glory,  
glory,  
For we shall see Him face to face, sing glory, glory, glory,  
With Abr'am, Isaac, Jacob too, who rest in glory, glory, glory,  
Let's keep the blessed prize in view ; 'tis glory, glory, glory.”

From the service list I have quoted, it will be seen that at this time the music at Holy Trinity was as simple in quality as it was restricted in quantity. On special occasions, however, a special effort was forthcoming, as on June 21st, 1812, when a sermon was preached on behalf of the Infirmary, and it was announced that “Mr. Payne had offered to sing an anthem on the occasion.” It would be interesting to know how much of the large collection, £84 14s. 5d., was due to the said Mr. Payne's anthem-singing, and how much to good old Vicar Bromby's sermon.

During the long period of Mr. Lambert's organistship, the town greatly increased in size and importance, but it does not appear that he took a very active part in its corresponding musical development ; indeed except when presiding at the organ on the occasion of the Hull Musical Festival held in Holy Trinity Church

in 1812, I believe he confined himself entirely to his church duties and his private teaching. He certainly took no part in the formation of the old Hull Choral Society in 1823; neither was he associated in the subscription concerts, which for many years previously formed the sole musical events in Hull. His ill health no doubt prevented him from entering more fully into the musical life of the town; he also spent much of his time at Beverley. But another circumstance materially affected the situation.

As the population increased, other musicians were attracted to the town, and Mr. Lambert, infirm in health and advanced in years, had in particular to encounter the competition of Mr. G. J. Skelton, who, as a young man, able, enthusiastic and energetic, took up his abode in Hull as early as the end of 1825, or the beginning of 1826. When Mr. Lambert began his labours there were only two organs in the town, those at Holy Trinity and St. Mary's; towards the end of his time there were at least a dozen in the various churches and chapels which had sprung up, and Mr. Skelton "opened" most of them.

The old organist would naturally look askance at the newer and more advanced methods of the younger man, who in his turn would quite as naturally regard the other as hopelessly old-fashioned and out of date. Their artistic ideals were entirely different, and I regret to say there was little love lost between them. Both had their partisans; and complaints of the music at the church were not infrequently made. It is only just, however, to the memory of Mr. Lambert, to say that he was deservedly held in high regard personally, and though his work was on the old lines, it was done faithfully; and when he went to his rest on February 19th, 1838, his death was sincerely regretted.

Musicians still living, who heard Mr. Lambert play at Holy Trinity, speak in high terms of his powers as an organist; one in particular recalls how the people

delighted to remain for his concluding voluntaries, of which the last that he can recollect was Handel's Occasional Overture. My informant also remembers the old galleries in the church, and the imposing oak case and gilt pipes of the organ, surrounded by angels, looking, as he says, as if they were adoring the beautiful music sent forth into the grand old church.

As already stated, Mr. Lambert lived for many years at 33 Finkle Street, Mytongate, where he also died. In those days Finkle Street was a residential quarter of the town. Its houses have long ago either been demolished or converted into warehouses and offices with the exception of that once occupied by Mr. Lambert, which is situated towards the north end of the street, and bears the date 1687. Mr. Lambert was buried at Beverley. He had been an ardent Freemason, and shortly after his death a mural tablet was erected in the church to his memory. It is now fixed in the south wall of the transept to the west of the window, and bears the following inscription:—

IN MEMORY OF  
GEORGE LAMBERT.

Late Organist of this Church, which office he held upwards of 49 years, performing his duties with ability and assiduity, rarely exceeded, affording delight to all lovers of Sacred Harmony.

This tablet is erected by his musical and private friends, aided by the brethren of the Humber and Minerva Lodges of Freemasons in this town (he being a member of the latter Lodge), that they might place on record the high sense which they entertained of his personal and professional merits.

He died February 19th, 1838, aged 70 years, and his remains were interred at the Parish Church of St. John in Beverley.

*Though like an Organ now in ruins laid,  
Its stops disordered, and its frame decayed,  
This instrument, ere long new tun'd, shall raise  
To GOD its builder, notes of endless praise.*



The election of a successor to Mr. Lambert took place on May 17th, 1838, and in consequence of the large attendance, the meeting, announced to be held in the vestry, was adjourned to the church. It partook more of the character of a political contest than of the election of a church official; much high feeling was generated, and the speeches were copiously punctuated with hisses and groans.

At the outset a Mr. Armstrong questioned the Vicar, the Rev. J. H. Bromby, as to the Act of Parliament under which the meeting was called, and controverted its legality. This gentleman, who acted as the mouthpiece of the radicals, declined to accept the Vicar's explanation, and as an advocate for universal suffrage, considered that every man and every woman who occupied a room, or who "smoked a chimney" in the parish, had a right to vote in the election. Further heated contentions as to the amount of the new organist's salary then followed, the principal speaker being a Mr. Duval, well known in the town, especially at election times, as Economy Duval. His remarks caused a great uproar, more in keeping with the hustings than with a place of worship, and after the matter had been settled, Mr. J. C. Parker proposed, and Mr. Richard Cattley seconded, the election of Mr. Skelton, who was then the organist of Christ Church.

Mr. Parker was the first Mayor of Hull under the reformed Corporation, and Mr. Cattley was the grandfather of Mr. Harold Cattley, now one of the best known amateur musicians of the town, and chairman of the executive committee of the Vocal Society, which Mr. Skelton was largely instrumental in forming in 1850.

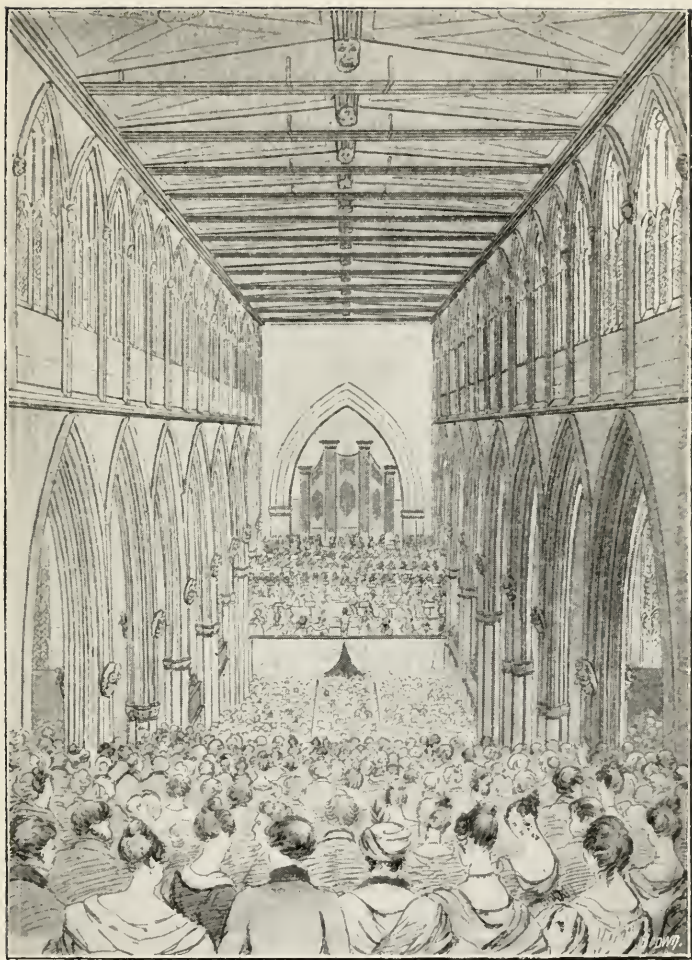
The other candidate, Mr. Charles Harrison, organist of George Street Baptist Chapel, was proposed by Mr. Armstrong, and seconded by Mr. Haller. The show of hands was overwhelmingly in favour of Mr.

Skelton, but the supporters of Mr. Harrison demanded a poll; they being unable, however, to provide the necessary contribution towards the expense, this was refused by the churchwarden, Mr. Forrester. The irrepressible Mr. Duval then suggested that the two candidates being present, and the instrument also being at hand, a trial of skill should take place; the Vicar, however, formally declared Mr. Skelton to be duly elected, and the meeting ended. Undoubtedly the choice was a wise one, and the better man got the post.

Mr. Skelton was by no means a stranger either to the town or to the church. Born in Lincoln, in 1801, where he became assistant to his father, the organist of the Cathedral, and subsequently the organist of St. Peter's Church, Lincoln, he was introduced to Hull in 1826 by the old Hull Choral Society. From that date onwards he had taken the chief position in musical matters in the district, and as we have already seen, had "opened" all the new organs and had directed most of the principal concerts.

Prior to the opening of the Public Rooms, Jarratt Street, several of the Choral Society's performances were given in Holy Trinity Church—at one of them Mr. Skelton made one of his few public appearances as a vocalist, in Handel's "Tears such as tender fathers shed"—and these no doubt prompted him to consider the feasibility of holding a Musical Festival on a large scale in the Church. In 1789 such a Festival had been held in Hull, in which the famous soprano Mrs. Billington, Sperati the violoncello player, Miss Cantelo, Mr. Harrison, and the boys of the Chapel Royal took part, and the audience is said to have been exceeded only by the Festivals in Westminster Abbey and at Worcester.

This was followed three years later, in September 1792, by a three days' Festival in Holy Trinity and the Theatre Royal, at which the principal performer



*From an Engraving]*

*[by Greenwood.*

VIEW OF THE INTERIOR OF THE TRINITY CHURCH AS IT  
APPEARED DURING THE FESTIVAL, SEPT. 1834.



was Madame Mara, one of the greatest Handelian singers the world has ever heard, and then in the zenith of her fame. The music performed was the Handel selection as given at the Commemoration Festival in Westminster Abbey, in 1784. The assistant conductor at the Westminster Festival was John Ashley, and he inaugurated and directed the Hull Festivals in 1789 and 1792. The proceeds of the latter, amounting to £52, were devoted to the Hull Infirmary.

Again in 1812 one of these musical gatherings took place in Holy Trinity, at which the equally famous Madame Catalani, Mrs. Salmon, and Miss Travis appeared as principal singers, and among the instrumentalists were Griesbach, Holmes, Erskine, and the violoncello player Lindley, who in early life resided and received instruction in Hull. The proceeds of this Festival, amounting to £324 15s. 6d., were again devoted to the Infirmary.

In October, 1834, another three days' Festival was held in the church, when Clara Novello, Braham, Henry Phillips and others were the principals, with Sir Geo. Smart as conductor, and Mr. Skelton assistant conductor and superintendent of the chorus. Though it was a success musically, the financial outcome was disappointing, resulting in a considerable deficit.

With the laudable wish to emulate the enterprise of his predecessors, Mr. Skelton conceived the idea of another grand musical festival in Hull, and this took place on October 6th, 7th, and 8th, 1840, under the patronage of Queen Victoria and Prince Albert, and a large number of the aristocracy. Sir Clifford Constable interested himself greatly in the festival, but unfortunately, it, like its predecessor, was a financial failure; for, though the receipts exceeded £2800, a call of twenty per cent. had to be made on the guarantors. Musically, it was a great success. It opened with Handel's "Dettingen Te Deum," which was followed by a selection from Haydn's "Creation"



and Beethoven's "Mount of Olives." The concert on the second day was secular, and took place in the Public Rooms; while on the third day selections from Mendelssohn's "St. Paul" (which was only completed in 1836), Spohr's "Calvary," and Handel's "Judas Maccabæus" were given.

From a programme of the concerts which I have now before me, it is most interesting to note the names of those who took part. Sir George Smart (in whose house Weber died in 1826), was the conductor, Mr. Cramer and Mr. Loder the leaders, and Mr. Skelton the organist and chorus superintendent. Among the instrumentalists were the foremost players of the day, including Lindley (violoncello), Dragonetti and Howell (double basses), Puzzi (horn), Harper (trumpet), and Chipp (drums). The assistant chorus master was Mr. Peace, of Huddersfield, who brought a contingent of singers from the West Riding. His son is Sir Walter Peace, the late Agent-General for Natal.

Among the chorus singers were Master Joseph Barnby, of York, who became famous as Sir Joseph Barnby, the conductor; Master Thomas Hopkinson, of York, who became a well-known organist in Hull; Mr. R. S. Burton, later the organist of Leeds Parish Church, and accomplished chorus master; five members of the Kenningham family, three Coverdales, four Bradburys and three Robinsons.

I make no excuse for dwelling at some length upon the records of Mr. Skelton's organistship, for they embody, to a large extent, the history of music in Hull during a long and very interesting period. Soon after he was appointed to Holy Trinity the transition from the old order of things to the new was effected. The cumbrous and unsightly galleries were removed; the equally objectionable high pews made way for the present oak benches; the mixed choir, otherwise irreverently called the cock-and-hen choir, ensconced in the gallery, was disbanded, and a choir of men and

boys, decently vested in surplices, was established. In short, both in its appointments and in the details of its mode of worship the grand old church was restored to something of its ancient glory.

The credit for the partial restoration of the church was primarily due to the Rev. R. Athill, for many years the Reader of Holy Trinity, who laboured for it long and earnestly. One unfortunate mistake, however, was made. Although the organ was re-modelled, it was most inconveniently placed on either side of the west door, partly obscuring the great west window. The organ case was so constructed of common deal, painted in imitation of oak, as to form a kind of inner porch. But, alike in its appearance and in its great distance from the choir, it was most unsuitably placed; and for ten years it remained an eyesore to the people and a source of discomfort to the organist.

The re-arrangement of the organ was one of the first commissions undertaken by our eminent local firm of organ builders, Messrs. Forster and Andrews. Its specification, as it thus appeared in 1845, may prove of interest to organists:—

GREAT ORGAN—Compass GG to D in alt. Open Diapason, Stopped Diapason, Principal, Twelfth, Fifteenth, Sesquialtra, Cornet Treble, Trumpet, Clarion.

CHOIR ORGAN—Stopped Diapason, Open Diapason (treble), Flute, Principal, Vox Humana.

SWELL ORGAN—Compass from Fiddle G. Stopped Diapason, Dulciana, Principal, Oboe, Trumpet, Cornet.

Coupler Great to Pedals.. One octave and a half of pedals from GG.

Early in September of this year (1845) Mr. Skelton got together twelve boys, and took immense pains for three months in developing their voices and making them familiar with all the various points of the choral service. His efforts were ably seconded by the Rev. G. F. Noad, Vice-Principal of the Kingston College on the Beverley Road, a great enthusiast in church

music, and the possessor of a remarkably good voice. He it was who, on the 10th December, 1845, at the re-opening service, sang the traditional music to the versicles preserved for us by Thomas Tallis, probably for the first time in the church. At that service, which was attended by over 3000 people, the sermon was preached by Dr. Hook, Vicar of Leeds, and the newly-constituted choir, consisting of twelve boys, three altos, two tenors, and three basses, was assisted by two or three members of the Sacred Harmonic Society. For the anthem Mr. Skelton chose one of the noblest examples of English church music, Boyce's "I have surely built thee an house," while the service was Clarke in E.

December 10th, 1845, is a memorable date in the annals of church music in Hull; it may indeed be called the birthday of church music in the town, for on that day a full cathedral service was rendered for the first time in the mother church, by a surpliced choir of men and boys; and to Mr. Skelton belongs the honour of preparing and directing it. The full choral service thus begun has been continued at Holy Trinity without intermission since that time.

But Mr. Skelton's activities were not confined to the church. As a result of his endeavours, a meeting was held at the rooms of Messrs. Forster and Andrews, Charlotte Street, on May 2nd, 1850, when it was resolved to form the Hull Vocal Society. The Rev. F. S. Barff, the Precentor of Holy Trinity Church, was the first to suggest its formation. He was an enthusiastic amateur musician, but unfortunately, his stay in Hull was of short duration, as consequent on his reception into the Church of Rome, he left Hull the following year. The greatest consternation was felt in the town when, on Sunday, July 4th, 1851, he and a fellow curate of Holy Trinity received the Sacrament of Holy Communion at St. Charles' Roman Catholic Chapel. But though Mr. Barff originated the idea of



the Vocal Society, its fulfilment was entirely due to the efforts of Mr. Skelton.

At the meeting, over which Mr. Geo. Parker presided, there were present, in addition to Mr. Skelton, the Rev. Rev. F. S. Barff and Messrs. Gleadow, Moss, Stacey, Stephenson, Louth, Wilkinson, H. Kenningham, Geo. Dykes, Morse and Wawne; and in addition to these gentlemen, the original members of the Society were the Rev. J. H. Bromby, Rev. F. Athill, Messrs. R. L. Sleight, Bethel Jacobs, R. Wallis, Lewis, Feetam, and W. Field. The first officers of the Society were—President, the Rev. J. H. Bromby, Vicar of Holy Trinity; Mr Parker, Treasurer; Mr. T. W. Gleadow, Hon. Secretary and Librarian; Director, Mr. Skelton. The weekly meetings were held on Thursday evenings, and were attended by both performing and subscribing members. The subscription to performing members was four shillings per annum, paid quarterly in advance.

The first rehearsal was held in the Hull and Sculcoates Public Rooms on May 9th, 1850, and it may be worth recording who were present on that first night of the Vocal Society. Here is the list—Subscribing members, the Revs. Barff and Athill, Messrs. Jacobs, Moss, Lewis, Parker, Geo. Dykes, Newbald, Beckett, and Wawne; performing members, Messrs. Stacey, Wilkinson, Morse, Holland, Stephenson, A. Kenningham, Gale, Louth, Moat, Morison, and J. Kenningham. The works rehearsed were—"Awake Æolian Lyre," *Danby*; "Turn Amaryllis," *Brewer*; "Go Damon go," *Paxton*; and *Webbe's* glee, "Come, live with me," sung by Messrs. Louth, J. Kenningham and Morse. The treble part in these part songs was sustained by the choir boys of Holy Trinity.

These weekly meetings of the Vocal Society quickly became very popular, and the young men of the town, "with a taste for music," eagerly sought admission as subscribing members. Within a few months of its formation we find the names of the following:—W. H.

Moss, H. Blundell, Dr. J. H. Gibson, Dr. Monroe, E. Davis, Moxon, Dr. Cooper, (afterwards Sir Henry Cooper), Beckett, Gale, Harrison, Wake, Westerdale, T. Ayre, Frost, E. Wade, Chas. Ayre, Blyth, Shaw, Thompson, Hardy, Till, Samuelson, Sidney Earle, Buckton, Tall, Wilkinson, Dr. J. F. Holden, Loft, Kirke, Helmsing, West, Norman, Dr. H. Gibson, Hall, Hamilton, R. M. Craven, Junr. (afterwards Sir Robert Craven), Mosely, H. C. Gleadow, Brodrick, Irving, Dr. W. J. Lunn, F. Dykes, Ellermann, Beadle, Kidd, Father Mottler, Oxtoby, Sanderson, Dr. Huntington, Shipham, Gresham, Tarbolton, Rev. Newman Hall, Runton, Oates, Pauling, Norwood, King, Arden, Dr. Dossor, Reinhardt, Joseph Cattley, Thorney, T. W. Palmer, McBride, Lawson, Simpson, Ingoldsby, Robt. Jameson, Howard, Huffam, Marris, Kuhling, Kruger, Storry, Priest, Bilton, Willows, Glover, Lambert, Bolton, Sissons, Malcolm, Cobb, Rollitt, Ostler, Harker, a fairly representative list of Hull names of sixty years ago.

In these early days of the Society the applicants were so numerous that the committee (lucky men!) decided to limit the membership, and a considerable number had to wait their turn for election as vacancies occurred. The Society's first concert was given on November 13th, 1850, and opened with Danby's "Awake Æolian Lyre," followed by glees and madrigals by Stevenson, Callcott, Paxton, Cooke, Morley, Webbe, and Jackson. In the second part Locke's music to "Macbeth" was given, in which the 1st Witch was sung by Mr. Geo. Dykes (brother of Mr. E. O. Dykes, of Hessle), the 2nd Witch by Master Louth, and "Hecate" by Mr. Bethel Jacobs.

For many years all the concerted parts were sung by members of the Society, and songs and instrumental items were conspicuous by their absence from the programmes. A perusal of these early programmes shews that Mr. Skelton had a decided partiality for

the works of Sir Henry Bishop, and some years previously, acting on his suggestion, the Council of the Literary and Philosophical Society invited Sir Henry to give a series of six lectures on Music, the illustrations being prepared by Mr. Skelton. These were given with much success early in 1848. Sir Henry Bishop, who was the Oxford University Professor of Music, offered to confer on Mr. Skelton the honorary degree of Mus. Doc., probably in appreciation of his work, a knowledge of which he had obtained during his visit to Hull. To his infinite credit be it said, Mr. Skelton declined the proffered honour.

The proceedings of the Vocal Society in its early days reveal some amusing features. The performing members who failed to attend the requisite number of rehearsals, were dealt with in somewhat drastic fashion. Instead of their being politely requested either to amend their ways or withdraw, the records bluntly state—"Resolved that Mr. — be expelled the Society for irregularity of attendance." The members of the Committee, most of whom could remember the time when the punishment which fitted the crime of sheep-stealing was to be hanged by the neck, would not be likely to deal too leniently with an erring brother who had absented himself from rehearsals. It is satisfactory also to note that the attendance at one of the meetings was "numerous and respectable." Mr. Skelton himself appears to have had a nice sense of humour, for on one occasion, when he was rehearsing the old madrigal by Richard Edwards, "When going to my lonely bed," and a member unfortunately lost his place, he promptly advised him to get to the other side of the sheet.

One reprehensible feature of the Society's early work must be noticed. Although the old English madrigal writers, including Dowland, Morley, Weekes, Benet, Edwards, Gibbons, and others, received due attention, the detached music of operas ("Maritana,"

"Preciosa," etc.), was given, a whole concert being devoted to a particular work of this class. Indefensible as it is thus to divorce the music from what should be an artistic whole, including the acting and the scenic display, it must be remembered that the artistic fitness of things was not so well realised then as now, and the opportunities for hearing an opera properly staged, rare enough in the present day, were much more so sixty years ago.

The arrangement of some of the programmes also would be singular to our modern ideas, a sacred piece being sometimes oddly sandwiched between two secular items, amorous and bacchanalian. This is not so much a matter of surprise when we see that the same kind of thing obtained even at the celebrated London Concerts of Ancient Music, only two or three decades earlier. As bearing upon this point, it is interesting to read the criticism of one of these Ancient Music Concerts, in which the writer says: "After being affected, even to tears, by that highly solemn and devotional anthem, 'Hosanna to the Son of David' (Orlando Gibbons), we were hurled from our pinnacle of enthusiasm into the mire, indeed; for what immediately followed? 'Shepherds, I have lost my love!' But the mischief did not end here, for presently came 'For unto us a Child is born,' which was followed by 'Soft Cupid, wanton amorous boy!' Could anything be more ludicrous?"\*

For eighteen years, indeed until the time of his death, Mr. Skelton did splendid work for the Vocal Society, which under his guidance, gradually increased in efficiency and importance. He paved the way for the developments which followed under his successors, and after the society had been re-constructed; but of these we shall treat in due course. In addition to the concerts of the Vocal Society, which he conducted, Mr. Skelton organised others, at which he introduced

\* *Harmonicon*, 1823, page 57.



to Hull Lablache, Grisi, Mario, Clara Novello, Ernst, Benedict, Thalberg, Reeves, Hatton, and many others.

Shortly after the removal of the organ to the west end of the church, the difficulty of accompanying the choir from so great a distance began to be felt ; and in the early fifties, the question of its being again removed to a more convenient position was mooted. It was not found possible to take immediate steps ; but in 1854 it was decided not only to remove the organ, but also to re-construct it. The re-opening was held on May 23rd, 1855, when at the morning service a setting of the Te Deum by Mr. Skelton, Greene's anthem, " God is our hope and strength," and Handel's " Hallelujah " at the conclusion of the service, were sung ; and in the evening, Wesley in F, Purcell's " O give thanks," concluding with Haydn's " The heavens are telling." The choir was reinforced by several members of the Vocal Society.

The specification of the organ thus constructed in the eastern corner of the south aisle, and as it remained, with one or two minor alterations, until 1875, may be of interest.

GREAT ORGAN—Compass CC to F. Tenoroon, Large Open Diapason, Small Open Diapason, Stopped Diapason (treble), Stopped Diapason (bass), Keraulophon, Flute, Principal, Twelfth, Fifteenth, Mixture, Trumpet, Clarion, Cremorne.

SWELL ORGAN—Compass Tenor C to F. Double Diapason, Open Diapason, Stopped Diapason, Dulciana, Principal, Sesquialtra, Hautboy, Horn, Trumpet.

PEDAL ORGAN—CCC to F, 20 pipes, Double Open Diapason.

COUPLERS—Swell to Great, Great to Pedal.

The weak point of this scheme will be seen at a glance. The best that can be said for it is that it was a great improvement on the previous one with its fiddle G swell. But the utterly inadequate pedal organ will at once strike the most casual observer. A performer must have been seriously handicapped in having only one pedal stop at his disposal, and this, whether

he were playing on the full organ, or only on the stopped diapason. So much may be said without the slightest disparagement either of Mr. Skelton, who, presumably, was responsible for the specification, or of Messrs. Forster and Andrews, the builders. The organ was quite typical of the best at this period, and was very highly spoken of. Sheahan, in his "History of Hull," quotes a newspaper appreciation of it, which as a choice specimen of contemporary music criticism, is worth reproducing:—"We venture to say that the many laurels which, in the practice of their art, they (the organ builders) have gained, there are none greener or more honourable than those which they have won for themselves in this case" (*sic*).

In judging of the specification of this organ, unsatisfactory as it appears to us, with its tenor C swell and impoverished pedal section, it is necessary to remember that the art of organ-playing at this time was very different from that of to-day. The literature of organ music will readily provide evidence of this. Writers like Rheinberger, Merkel, Guilmant, and Widor, had not then begun their work; Mendelssohn's organ sonatas had not been published; and though the incomparable works of J. S. Bach, written a century in advance of their time, had a few years previously been issued by the house of Novello, they were practically unknown in this country, except to a few enthusiasts.

It is curious to recall that these preludes and fugues of Bach were published with the pedal part transcribed for the violoncello; and in this form—of organ (manuals only) and violoncello duet—were played before the school of so-called pedal players came into existence. The fact is that organ playing as we know it, was not then understood. Mr. Skelton was essentially a piano-player—and a very good one—of the old classical school, having been in his youth a pupil of Cramer. As an organist, he was inclined



towards a somewhat florid style, so far as the keyboard was concerned ; but his accompaniments were always in good taste, and bespoke the reverent and cultivated mind.

In 1850 Mr. Skelton's father resigned his connection with Lincoln Cathedral and came to reside with his son in Hull, after a very noteworthy career. Mr. Skelton, Senr., entered the choir of Lincoln in 1782, at the tender age of nine, the possessor of a very beautiful treble voice. After his voice broke, he still retained his connection with the Cathedral, and was appointed its organist in 1793, when only twenty years of age, thus serving it uninterruptedly as chorister and organist for a period of sixty-seven years. Surely a worthy record !

On his retirement to Hull he assisted his son at Holy Trinity, frequently playing the organ at the Sunday afternoon services. Although a very old man, his enthusiasm for church music was unabated. On one occasion a most improper, but at the same time a ludicrous advantage was taken of his advanced age. At this time the organ was placed adjoining the south wall of the church, immediately within the nave, and the Trinity House boys occupied the seats next the organ at the Sunday afternoon services. One fine afternoon these boys, who were born not lacking in a due allowance of original sin, hatched a little joke. When the old organist began a tune for a certain hymn, the young scoundrels set up another, and singing lustily, completely carried the day. The only remedy the irate old man had was to stand up at the organ, the very personification of sorrow and anger, and shake his fist at the boys, who naturally enjoyed the fun as boys alone can. Mr. Skelton, senr., ended his long and honourable life at the house of his son in Story Street, on May 30th, 1859, having resigned his appointment at Lincoln nine years earlier.

Among the choirboys at Holy Trinity during the fifties were Jacob Horwood, W. T. Marshall, J. J.

Brown (who became the late much-respected Paragon station-master), John and George Kenningham, Peter Louth, Joseph Fox, E. Brammer, M. C. Peck, E. T. Sharp (now J.P.), E. E. Staves, R. Hodgson, Henry Bradley, W. Pearpark, Machin Newton, R. G. Graves, Isaac Gale, James Summerson, and F. Jackson. Some of these in later life became organists, and reference will be made to them when we treat of the churches which they served.

For several years previous to his death the Vicar (Rev. J. H. Bromby) was too old and infirm to take any practical part in the affairs of the church, and he virtually relinquished its oversight to the successive curates. A misunderstanding arose between one of these gentlemen, the Rev. H. G. Kinnear, and Mr. Skelton relative to the music of the church, and during a few years the choirmastership was undertaken by Mr. Robert Morison, who for a considerable time was the organist of St. Mary's, Lowgate. Into the details of this episode, which caused Mr. Skelton much pain and annoyance, it is unnecessary now to enter ; suffice it to say that he was in no way to blame, and that he retained the warm regard of his choir and the congregation generally.

Never a strong man physically, the wear and tear of his busy life began to tell upon him, and early in 1868 he was far from well, although he remained closely in harness. On Friday, February 7th, he was out and able to do his work, but the next Thursday morning his son-in-law, Col. Gleadow, visited him, and at four o'clock his doctor, Sir Henry Cooper, called. Mr. Skelton was then very weak, but apparently no worse than during the previous few days. Immediately after Sir Henry had gone he rose from his chair, his wife alone being present, and knelt in prayer ; then, moving up, sank back, and died from heart failure, the exertion being too much for him. A servant was sent after Sir Henry Cooper, who at once returned, only to see



G. J. SKELTON.



that all was over. A more beautiful death, coming after an eminently useful life, cannot well be imagined.

Mr. Skelton will long be remembered in Hull, not only for his excellence as a musician, but perhaps even more for those personal qualities which revealed him as a man of high ideals, unflinching integrity, and earnest purpose. For many years he worthily occupied the most prominent musical position in the town, and this at a time when the profession of music was not regarded so favourably as it is now. As will presently be seen, some of his contemporaries had not the same dignified conception of their art which he possessed ; all honour to him, therefore, for the path he pursued without deviation throughout his life.

It is certainly remarkable that one who laboured so long and so strenuously for music, especially church music, should not have been honoured with a memorial in the church he loved so well, and served so faithfully. The memory of his predecessor, Mr. Lambert, is rightly perpetuated by a mural tablet in the south transept, and it is very satisfactory to know that by the courtesy of the present Vicar and Churchwardens of Holy Trinity, there is every prospect of a suitable memorial being erected in the church to George James Skelton in the near future.\*

\*Since the above lines were written, a handsome brass mural tablet has been placed on the south wall of the chancel, with the following inscription :—



IN MEMORY OF  
GEORGE JAMES SKELTON,

born May 9th, 1801, at rest February 11th, 1868.  
For thirty years Organist of this Church. A musician of much skill ; a man of the highest honour and integrity.

This tablet is erected by a few friends, in the church he loved so well, and served so faithfully.



It was somewhat of a coincidence that within a few weeks of the decease of Mr. Skelton, the death of the Vicar, the Rev. J. H. Bromby, with whom he had been so long associated, should also have occurred. The old Vicar, who resigned his connection with Holy Trinity a year previously, died at the Charter House Residence on March 25th, 1868, at the patriarchal age of ninety-seven. He had practically relinquished his connection with the church many years before his actual resignation ; indeed, born in 1771, and appointed Vicar of Holy Trinity in 1797, he may be said to have long out-lived his day and generation.

Though not a practical musician, Mr. Bromby was deeply interested in the historical and philosophical aspects of music. I have a letter from him to Mr. Skelton, in very quaint and old-fashioned caligraphy, in which he gives, evidently in response to Mr. Skelton's request, the probable derivations of the word "Madrigal." He was a student of ancient Greek music, and made a translation of Plutarch's celebrated treatise, which, together with the original text, was printed during his early days at Holy Trinity. It is quite refreshing in these days of hurry and bustle, when short cuts to knowledge are eagerly sought after, to see how old "Vicar" Bromby thus spent his cultured leisure.

On Sunday, March 28th, 1868, the services at Holy Trinity presented a notable link between the past and the future ; for they were in the nature of a memorial to the late Vicar, and at the same time they served as an introduction to the new organist, Mr. Thomas Craddock. On that day the anthem at the morning service was very appropriately the choral from Mendelssohn's "St. Paul," "To Thee, O Lord, I yield my spirit." Mr. Craddock was playing the organ as a candidate for the post, and the same week he was duly appointed Mr. Skelton's successor.

He was the first exponent of the modern school of



organ playing to become connected with Hull; and this may be said without in the slightest degree adversely reflecting on the ability of his predecessors. Born in 1835, at Egloshayle in Cornwall, he shewed striking musical aptitude at an early age, and becoming a pupil of George Cooper, the organist of St. Sepulchre's Church, Holborn, and Assistant Organist of St. Paul's Cathedral, received the important appointment of organist at the Church of St. Mary Magdalene, Munster Square, London, when only eighteen years old. In 1856 he became organist of St. Mary's, Truro, but a few years later, wishing to return to London, he applied for the vacant organistship of St. Pancras Parish Church, and was chosen out of seventeen candidates. From there he migrated to St. John's, Paddington, his Vicar being the Rev. Dr. Goulburn, later the Dean of Norwich. From thence he came to Hull.

Mr. Craddock had a very fine technique—his pedal playing was especially facile—but this was at all times subordinate to refined taste and sound musicianship. On the first Sunday after he took up his duties, his "out" voluntary was Handel's Concerto in G, and there was much astonishment when the demisemiquaver passages in the bass were played on the pedals with the most consummate ease. Though this would not be considered nowadays a very extraordinary feat, it was regarded very differently forty years ago.

Needless to say, within a month of two of Mr. Craddock's taking up the appointment, the pedal organ and swell were to some extent modernised, and two or three years later (in 1871) the instrument was removed to the South Transept. But this was done only as a temporary expedient until funds should be forthcoming for the erection of an organ of ample dimensions, the details of which were drawn up by Mr. Craddock, and issued about this time with an appeal for financial help.

The performances of the new organist were something

in the nature of a revelation, and many amateur organists and other enthusiasts hurried from their respective churches to hear his concluding voluntaries at Holy Trinity on Sunday evenings. He speedily became in request at organ "openings," the first being at St. Luke's Church in June 1868.

An excellent theorist, he was one of the first batch of Hull organists to graduate in music at the University of Oxford, taking the Mus. Bac. degree in 1873, at the same time with his two pupils, Charles Bradbury and E. W. Healey. He took a special interest in choir training, and under his direction the choir of Holy Trinity attained a very high level of excellence. Among the choirmen with whom he was associated were C. R. Moxon, H. Toogood, Richard T. Vivian, J. S. Gair, H. Newton, C. W. Cheeseman, J. Fox, R. T. Sales, R. A. Marr, J. T. Towler, Glover, A. Hudson, A. Pratt, A. Hewitt, E. Dyson, Alfred Thoms, W. Dry, J. Lodge, Geo. Thorpe, Alfred Robinson, George Kenningham, and G. Hare.

Without any desire to be invidious, I think Mr. Moxon deserves special mention. He entered the choir as a boy in 1854, and his voice afterwards developed into a pure tenor of exceedingly beautiful quality. His solo singing at the church will long be remembered. Mr. H. Toogood, after twenty-five years' faithful service as one of the basses, relinquished his connection with the choir of Holy Trinity to become the enthusiastic choir-master of St. Augustine's Church, a post he still retains.

As illustrative of Mr. Craddock's taste in church music, a few of the anthems sung at the church while he was the organist may be mentioned:—"It came even to pass" (Ouseley); "The Wilderness" (Goss), "Rejoice in the Lord" (Purcell), "Blessed be the God and Father" (Wesley), "They that go down to the sea in ships" (Attwood), "Judge me, O God" (Mendelssohn), "Ascribe unto the Lord" (Travers),



T. CRADDOCK, MUS. BAC. OXON.



“Cry aloud and shout” (Croft), “In that day” (Elvey), “I was glad” (Attwood), “These are they” (Dykes), “O Saviour of the world” (Goss), “Praise the Lord” (Goss), “Wherewithal shall a young man cleanse his way” (Elvey), “Great is the Lord” (Hayes). These, of course, are perfectly familiar to church musicians now, but they were not so well-known in Mr. Craddock’s time. The beautiful anthem, “O taste and see”—by the way a perfect model of what an anthem should be—which seems as old as the hills to us, was only produced by Sir John Goss in 1863, four years before Mr. Craddock came to the town, and when he introduced it at Holy Trinity it was quite new. The “chief musician” of a church has so much influence, either for good or evil, with regard to its services, that too much credit cannot be given to Mr. Craddock for the high standard he maintained during his stay in Hull. It has certainly had a potent influence upon the work of many more recent organists.

The conductorship of the Vocal Society, in succession to Mr. Skelton, was undertaken by Mr. Craddock. He worked on similar lines to those of his predecessor. The choir boys of Holy Trinity continued to sing the treble parts, and the programmes of the concerts, though naturally more modern in character, possessed the original features. One innovation, however, was the introduction of lady solo singers. Miss Bolingbroke (now Madame Mudie Bolingbroke), was the first lady to appear at one of the concerts, on October 22nd, 1868. A few years later, when she, as a Hull student, won the Parepa Rosa Scholarship at the Royal Academy of Music, the Vocal and Harmonic Societies joined forces to give her a complimentary concert. The first part, consisting of a selection from Haydn’s “Creation,” was conducted by Mr. J. W. Stephenson, and the second, which was miscellaneous, by Mr. Craddock. A violoncello obligato to one of Miss Bolingbroke’s songs was played by a youth named



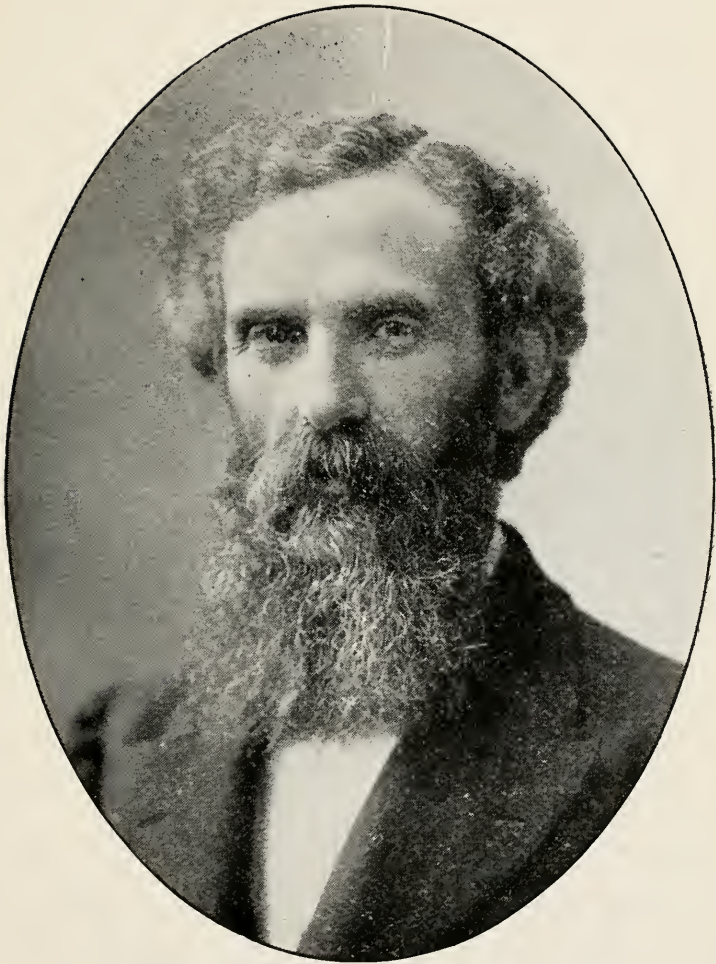
J. W. Hudson. This, I believe, was the first public appearance of the present esteemed conductor of the Hull Philharmonic Society. The concert, which realised £45, was given on May 31st, 1874. Another first appearance was made at the Vocal Society's Concert on November 19th of the same year, when the solo in Mendelssohn's "Hear my prayer" was sung by Master Charles Kenningham, who afterwards became known to fame as a member of the D'Oyly Carte Opera Company.

Prominent members of the Society at this period were Messrs. C. R. Moxon, John Harrison, R. T. Vivian, H. Toogood, J. H. Green, R. H. Barker, J. George Wood, J. Lodge, Dr. J. H. Gibson (President), Dr. Evans (Vice-President), W. A. Sissons, C. T. Ganderton, Thos. Priestman (Treasurer), Walton, Hutty, John Leak, Chas. Newton, E. W. Garforth, C. W. Cheeseman, J. Johnson Field, J. Spyvee Cooper, Colonel Francis, Russell Starr, Thos. Witty, J. Chatham W. H. Moss, J. J. Thorney, C. M. Lofthouse, S. R. Henson, and W. T. Dibb.

Mr. Craddock resigned the organistship of Holy Trinity towards the end of 1875, and, returning to the west country, became first the organist of Upton Church, Torquay, and subsequently the organist of St. Mary's Church, Babbacombe. He also acted for some time as choirmaster on H.M.S. "Britannia," at Dartmouth.

In September 1877 he was offered the appointment of organist of Norwich Cathedral, vacant through the resignation of Dr. Buck. The offer was made by Dr. Goulburn, who had become the Dean of Norwich, in fulfilment of a promise made during the time he and Mr. Craddock were associated as Vicar and organist of St. John's, Paddington. Dr. Goulburn, who had a great admiration for Mr. Craddock's talent, promised that if ever he received preferment, and had the opportunity to advance his young organist's





FREDK. BENTLEY, Mus. Bac. Oxon.



interests, he would not fail to do so. Unfortunately a difficulty arose, which prevented his acceptance of the post, and he continued his work in Devonshire. I regret to state that this brilliant musician died in the Exminster Asylum on November 20th, 1903.

Mr. Craddock's successor at Holy Trinity was Mr. G. F. Jackman, a pupil of Dr. John Hopkins, organist of Trinity College, and the University. Cambridge, and having previously been the organist of Ewell Parish Church, Surrey. In one respect Mr. Jackman was singularly fortunate, for on his arrival in Hull he found the long contemplated new organ in course of erection by Messrs. Forster and Andrews, and he had the pleasure of presiding at its inauguration on September 26th, 1876. It contained 45 stops, distributed thus:—Great, 12; Swell, 10; Choir, 8; Pedal, 8; Couplers, 7. In 1900 it was enlarged, a fourth manual being added, and I believe further additions are intended when the church is re-opened next year, after the extensive structural repairs are completed.\* Mr. Jackman worthily upheld the best musical traditions of Holy Trinity until his retirement in 1881, when he was succeeded by the present accomplished organist of the church, Mr. F. Bentley, Mus. Bac., Oxon.

Mr. Jackman took special interest in the work of the Vocal Society, the conductorship of which he undertook when Mr. Craddock left the town, and which he retained for some time after he severed his connection with Holy Trinity Church.

Towards the close of the seventies the interest in the society began to flag, on the part both of the performers and subscribers. Fashions change in music as in other things, and singers were not content to rehearse merely part songs and an occasional cantata with piano accompaniment; neither were the

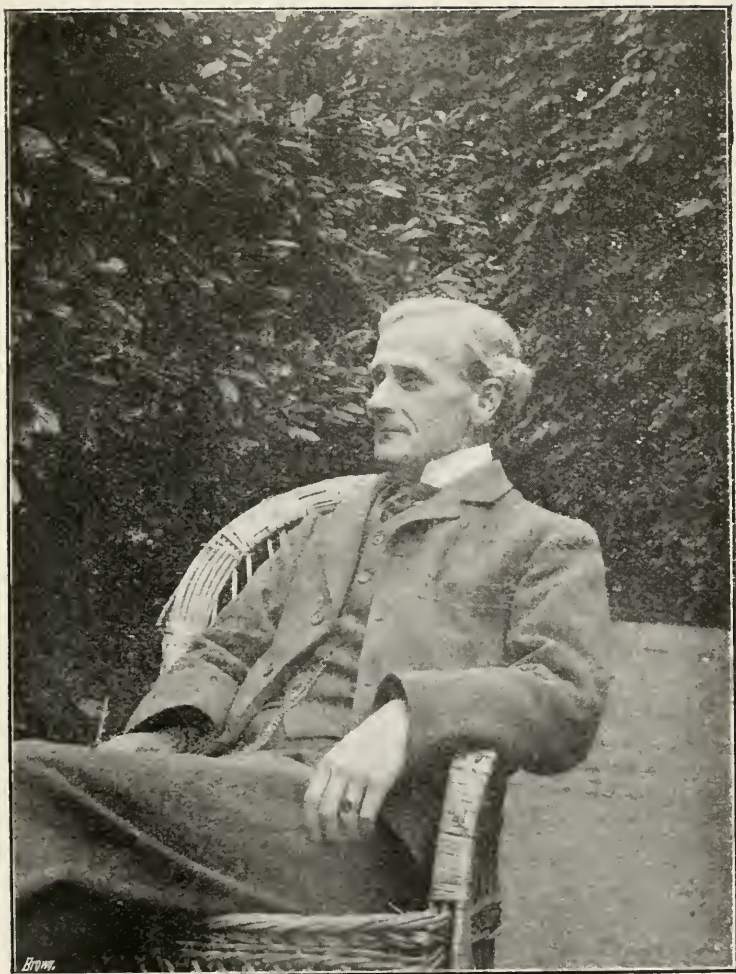
\* These additions have now been made. A specification of the re-constructed organ will be found in the appendix.

subscribers particularly eager to attend concerts of a class which might have been acceptable in 1850, but was out of date in 1880. Re-organisation became imperatively necessary.

Two courses were open to the committee—either to confine the work to unaccompanied vocal music pure and simple, and thus make the society one for the practise of glees and madrigals on artistic lines, which would have been much in accordance with the original design; or to aim at the production of modern works of the cantata class with a full orchestra. The sister Harmonic Society, since the date of its formation, had performed works, mostly sacred, for chorus and orchestra, and it was felt that the Vocal Society might undertake similar works of a secular character. In any case, the day for mutilating operas had gone past, as also for inadequately presenting other important compositions. On the principle that half a loaf is better than no bread, it may be defensible to use a piano and harmonium in lieu of the orchestra, but, thus robbed of its proper orchestral colours and tints, a musical picture must proportionally suffer.

Mr. Jackman, who was supported by the entire committee, warmly advocated the reconstruction of the society on such a plan as would enable it to perform important works for chorus and orchestra, and at the Annual General Meeting on May 3rd, 1882, the members formally decided that the Society should be re-constituted on these lines.

It should be mentioned that a concert was given the previous month (April 14th), tentatively, when Sullivan's "Martyr of Antioch" and Barnett's "Building of the Ship" were performed with strings, brass and drums, and as the committee could not raise the wind for a complete orchestra, the wood wind was raised on two Mustel organs and a harmonium—a doubtful expedient—played by Messrs. W. Porter, G. H. Smith, and F. J. Harper.



G. F. JACKMAN.





The following season, although the subscription was increased, the number of subscribers was nearly trebled, mainly through the exertions of a newly-formed ladies' committee and Messrs. Starr and G. P. Martin, while there was a large accession of chorus singers, due largely to the labours of the Hon. Secretary (Mr. Starr) and Mr. F. R. Helman, now a member of the Leeds Festival chorus.

The first work given in this new era of the Society's history was Gounod's "Redemption" on February 26th, 1883, and it is a little curious to note that each of the succeeding conductors of the Society, Messrs. J. W. Hudson and G. H. Smith, began his conductorship by a performance of the same work.

Mr. Jackman laid the Society under a debt of gratitude for the signally successful work he accomplished for it, and this was cordially acknowledged when he resigned in 1885. Mr. Jackman retired from the active duties of his profession many years ago, and now resides at Tunbridge Wells.

## ST. MARY'S, LOWGATE.

In Sheahan's "History of Hull" it is stated that Snetzler built an organ in St. Mary's Church in 1715, and this statement was reproduced in a hand-book of a bazaar held in connection with the Church some years ago. The statement is obviously inaccurate, for Snetzler was only born in 1710. In point of fact he came to this country about 1750, and one of the first organs to be built was that at St. Margaret's, Kings Lynn, in 1754. The late Dr. E. J. Hopkins relates an anecdote in connection with this which shews that Snetzler was something of a wag. There was an old organ in the church of Lynn, which was so much

decayed that portions of some of the pipes crumbled to dust when they were taken out to be cleaned. The churchwardens, however, wished to retain the organ if possible, and asked Snetzler to state what it was worth, and also what would be the expense of repairing it. He said the organ as it stood was worth a hundred pounds; and if they would lay out another hundred upon it, it would then be worth fifty! This answer settled the matter, and the new organ was ordered.

Snetzler built the organ in St. Mary's in 1755, and though the date mentioned by Sheahan, 1715, is incorrect as applied to it, it is possible that it may have reference to an earlier instrument. One reason for this surmise is that early in the eighteenth century there was living in Hull an organist named James Green. He edited a book of psalmody, the fifth edition of which was published in 1724. A copy of a later edition, 1734, is in the library of the Royal College of Music, and is entitled "A Book of Psalmody, containing Chanting Tunes for the Canticles and the reading of the Psalms, with eighteen Anthems, and a variety of Psalm tunes in four parts." The last edition appeared in 1738, and was sold by booksellers in Gainsborough, Hull, Nottingham, and Lincoln.

At this time the only two churches in Hull were Holy Trinity and St. Mary's, Lowgate. St. Peter's, Drypool, and St. Mary's, Sculcoates, were not within the boundary of the town, and it is extremely unlikely that either of them possessed an organ. James Green certainly was not the organist of Holy Trinity, for, by kind permission of the Vicar and churchwardens, I have been enabled to trace each quarterly payment of the organist's stipend since an organ was erected in that church in 1711. Can it have been, therefore, that St. Mary's, Lowgate, had an organ still earlier than that by Snetzler, and that Sheahan had some authority for mentioning the date 1715?

The St. Mary's records give no trace of it;

but against this it may be advanced that the early records are somewhat scanty, that in all probability the organ would be quite an unimportant instrument, and that Green may have been an amateur organist without salary, which would account for the absence of his name from the disbursement book. This, of course, is pure conjecture, but the broad facts remain—that James Green was an organist in Hull early in the eighteenth century, that Holy Trinity and St. Mary's were the only two churches in Hull at that period, that Green was not the organist of Holy Trinity, and that the records of St. Mary's make no mention of him. According to Dr. W. H. Cummings, James Green lived in London in later life, and was a great bell-ringer, having a belfry of his own at the top of his house.

Leaving the dim mists of uncertainty for the clear daylight of fact, we find an entry in the St. Mary's minute book recording a parish meeting held on July 29th, 1751 "to agree upon the right of nomination of an organist for an organ proposed and intended to be presented to this Parish," and it was then decided that the contributors should have the sole right of election of the first organist. There is an interesting explanation of this.

The meeting was the outcome of another meeting held the previous month, on June 12th, at Holy Trinity, when Matthias Hawdon was chosen the organist of that church. The unsuccessful candidate was one Richard Justice. He appears to have had some staunch friends, who showed their interest in him in a very practical way. They agreed to defray the cost of a fine organ for St. Mary's Church on condition that they should be allowed to choose the organist.

In all probability these good people would be well-to-do merchants, resident in the parish; and to this day many of the spacious old houses in High

Street, with their handsomely decorated rooms, bespeak the prosperity and well-being of their occupants of a century and a half ago. Many of them, with their families, would wend their way on Sundays to St. Mary's; and thus it came about that the fine old church obtained its new organ, and Richard Justice became its organist. But why was it necessary to employ a German builder?

The answer is found in an Ordinance passed by the Lords and Commons assembled in Parliament only a little more than a century earlier, in August 1643, one clause of which ran thus:—"And that all organs and the frames and cases wherein they stand in all churches and chapels aforesaid shall be taken away and utterly defaced, and none other hereafter set up in their places."

This wanton decree, the outcome of a fanatical and intolerant Puritanism, deprived the old English organ-builders of their occupation; and later, when the dark winter of religious persecution and bigotry drew to its close, the race was all but extinct. Then it was that Bernhard Smith, and his two nephews, followed later by John Snetzler and others, came from beyond the seas, built famous organs, and reaped an abundant harvest.

At the meeting on July 29th, 1751, it was also agreed that provision should be made for the organist's stipend of £25 a year by raising the pew rents. It was not until four years later, in November 1755, that the organ was completed, and Richard Justice duly installed in the organistship. He had a brief reign, as he died two years later (November 16th, 1757), and the minute book next records—

"In ye vestry on Monday, ye 17th of February, 1758, at a meeting of parishioners duly warned to choose an organist, Mr. Bailey Marley was duly elected."

Marley was a young man of twenty-one, and had been a choir-boy in Durham Cathedral, and afterwards

a pupil of James Heseltine, the organist of the Cathedral, a portrait of whom is in the Music School at Oxford. Marley's salary was raised to £30 at Easter, 1768, and on July 6th, 1812, it was raised to forty guineas in appreciation of his long and valuable services.

For many years Mr. Marley lived in Blanket Row, where his wife kept a ladies' boarding school, but some time previous to 1790 he removed to Robinson Row, which, if not quite a place of Arcadian beauty, was nevertheless a very desirable place of residence, very different from what it is now. There Mrs. Marley taught the neatest of pointed handwriting, and the daintiest of needlework and embroidery, together with geography and the use of the globes, while her worthy spouse gave the young ladies lessons on the harpsichord and initiated them into the mysteries of thorough bass.

Bailey Marley's name appears in the list of subscribers to "An Ode on the King of Prussia," by Matthias Hawdon, the contemporary organist of Holy Trinity, and it may be permissible to picture the two men, with so many interests in common, and the only organists in the town, as excellent friends, and, to quote the Psalmist, as "brethren dwelling together in unity." There can have been few more familiar figures in the town than that of Mr. Marley, for during his long period of sixty-two years, he made his way down to St. Mary's with the utmost regularity. But the time came when the old organist played his last service, for he died on July 4th, 1820, and was laid to rest the following Saturday in the St. Mary's burial-ground, Trippett, the Curate of St. Mary's, the Rev. W. Wilson, officiating at the graveside.

After his death the widow removed to 21 Bond Street, and there carried on the school a short time longer.

The obituary notice in the *Hull Advertiser* is worth reproducing:—"On Tuesday, much respected, aged 83, Mr. Bailey Marley, sixty-two years organist of St. Mary's Church in this town. He was one of the last



survivors of the old school of music, and received his education in the choir of Durham Cathedral." This reference to the old school of music was literally accurate, for, as already mentioned, Marley was a pupil of James Heseltine, for fifty-three years the organist of Durham Cathedral (he died in 1763), and Heseltine was a pupil of the celebrated Dr. Blow, who was born in 1648, and who was one of the first set of children of the Chapel Royal at the time of the Restoration. Blow both preceded and succeeded Henry Purcell in the organistship of Westminster Abbey. It will thus be seen that the wide gulf of time from 1648 to 1820 was spanned by three men, and it is interesting to note that the third in this artistic succession was the old organist of St. Mary's, Lowgate.

Mr. George Atkinson, a young man of twenty, was unanimously elected the organist on July 13th, 1820, and the same day he issued this notice :—

To the Parishioners of St. Mary's.

LADIES AND GENTLEMEN,

I take the earliest opportunity of returning you my best thanks for the honour you have done me this day in electing me your Organist.

I beg also to assure you that the promises of support I received (should an opposition have taken place), will ever be remembered by me with heartfelt gratitude.

I am, Ladies and Gentlemen,

Your obedient and humble servant,

GEORGE ATKINSON.

Mr. Atkinson was a pupil of Samuel Wesley for the organ and Ferdinand Ries for the piano.

As I cannot trace any record of alterations to the organ, or additions to it, during Mr. Marley's long tenure of office, I give the specification of the instrument as Mr. Atkinson found it, and which, presumably, was Snetzler's original design :—

GREAT ORGAN—Open Diapason, Stopped Diapason, Principal, Twelfth, Fifteenth, Cornet, Sesquialtra, Trumpet.

CHOIR ORGAN—Stopped Diapason, Flute, Principal, Fifteenth.



SWELL ORGAN—Open Diapason, Principal, Hautboy.

COUPLER—Swell to Great: Compass of Great and Choir,  
GG to D in alt; Swell, Fiddle G to D in alt.

It is not surprising to find that soon after Mr. Atkinson's appointment a small sum was expended in repairing and improving the organ. The improvements would no doubt include the addition of a set of G pedals. Again, in 1838, £60 was spent on necessary repairs. Mr. Atkinson had the reputation of being a sound musician—he certainly was a busy teacher—but his organistship, extending over the long period of twenty-nine years, was singularly uneventful. Whatever his powers as a choir-master were, they found no scope at St. Mary's. The bald type of service must have been as unedifying as it was perfunctory. On the first Sunday in November, 1825, the hymn "I'll praise my Maker while I've breath," was led off on the organ, to the tune of Luther's Hymn, with what effect may be better imagined than described. Shortly after this climax it was announced that "the minister of St. Mary's had instituted an enquiry, and measures have been adopted for rendering the singing more effective in the church under his care."

Mr. Atkinson, who died in 1849, did at least one good service to Hull in presenting to it two of its most prominent citizens in his sons, Mr. H. J. Atkinson (late M.P. for Boston), and Mr. Joseph Atkinson, J.P. His grandson, Mr. A. J. Atkinson, was for some time the organist of Elloughton Church.

The election of Mr. Atkinson's successor, which took place on June 21st, 1849, created so much interest that the meeting had to be adjourned from the vestry to the County Court Room at the Town Hall. The candidates were Mr. George Leng and Mr. W. G. Atkinson, a son of the late organist.

Mr. Leng had certainly had the longer experience, for in 1834 he was appointed the organist of St. Peter's, Drypool, leaving there in 1837 for Waltham

Street Chapel, where he stayed twelve years. He was strongly recommended by Dr. Camidge of York, and Mr. Lambert the organist of Beverley Minster. He was also well known as the founder and conductor of the Hull Sacred Harmonic Society. Strictly speaking, he was not a professional musician, as he had a printing and book-binding business (he came of the same stock as the late Sir W. C. Leng, the proprietor of the *Sheffield Telegraph*), but he was, nevertheless, a very capable man, and never so happy as when immersed in music.

Mr. Atkinson was a very young man, and had just completed a course of study at the Royal Academy of Music. His instrument was the piano, but it was urged by his supporters that he would speedily make himself sufficiently efficient in organ-playing to fulfil the duties of the post satisfactorily. He was proposed by Mr. Thos. Wilson (father of the late Lord Nunburnholme), and seconded by Mr. W. Brown (of the firm of Brown, Atkinson & Co.), while Mr. Leng was proposed by Mr. J. Malam, and seconded by Mr. J. Harris.

As usual at these election meetings, a good deal of personal feeling was manifest. It appeared that the Churchwarden, Mr. Pulleyn, had refused to have the bellows blown the previous Wednesday evening, when Mr. Atkinson had attended to play the organ, and this, it was contended, was evidence of bias on the part of the churchwarden, and calculated to prejudice the young candidate's chance of success. Mr. Pulleyn stoutly denied the inference, and recriminations followed. The voting was very even, and after much confusion and uproar, a poll was demanded.

Both sides did their utmost to beat up supporters, but Mr. Leng's large following in the town stood him in good stead, for at 8 o'clock the same evening, the result was announced amidst great excitement:—Leng, 230; Atkinson, 202. The chairman, the Rev. John Scott, whose task had been a very unenviable one, in acknowledging a vote of thanks, exhorted any

who might have in their minds the slightest unpleasant feeling, to leave it in the Court of Requests, where they were, and he hoped they would not be summoned to answer for what they so left. Thus happily the meeting ended.

The customary overhauling of the organ after the appointment of a new organist took place, and it was badly needed. The fifteenth was transferred from the Choir organ to the Swell, and a tenoroon added ; also a cremorna was added to the Choir. The Pedal Organ, which was carried down to CCC, was provided with a sixteen feet double open diapason, twenty notes, though the compass of the pedal board was twenty-seven notes, up to D. The fiddle G swell was carried down to tenor C, and a coupler added, by means of which the lowest octave of the choir organ could be used on the swell. From this it will be seen that the inadequacy of the tenor C arrangement was beginning to be felt ; but why builders did not earlier recognise it, and carry the swell throughout its entire compass, is not easy to imagine. The alterations were completed by the addition of a composition pedal to take off and put on the chorus organ. The organ-builder to whom the work was entrusted was Mr. J. Beeforth, Chariot Street, Hull, and the improvements he effected were very marked ; indeed, competent judges declared the organ to be by far the most effective in the town. A sixteen feet open pipe had never been heard in the church before, and this addition, together with the double on the manual, made the general effect very dignified and imposing.

Mr. Leng gave a private performance on Monday, January 7th, 1850, at which three or four hundred people were present, and the public re-opening of the organ took place on January 9th, when works by Handel, Haydn and Mozart were given. These illustrate the style of music affected by Mr. Leng, and most of the Hull organists of his day. Genuine organ

music had no place in their repertoire ; they played arrangements of movements from the masses of Haydn and Mozart, and the oratorio choruses of Handel. According to a well-informed musician who often heard Mr. Leng and his contemporaries, they could play the people in, and play them out ; they could accompany the canticles and hymns more or less effectively, but from a modern organist standpoint, weighed in the balances, they would be found wanting.

Mention of the canticles and hymns shows how restricted Mr. Leng was in his church work. His Vicar, the Rev. John Scott, a saintly man, would not tolerate more than a minimum of music in the services. The Psalms were read and the versicles and responses said in the speaking voice, while anthems were disallowed, and a Choral Celebration was a thing unheard of ; indeed, music instead of being regarded as the handmaid of religion, was relegated to a position of cold neglect and undeserved suspicion.

In his previous appointment at Waltham Street Chapel, Mr. Leng found the music still more restricted, for the musical service consisted only of hymn singing. Even an innocent Amen from the organ loft would have been heard with pious horror. Little wonder, then, that his craving for music was wholly unsatisfied by his Sunday work, and that he and other kindred spirits met night after night and revelled in the solid delights of Handel's Oratorios. Not singers only, but string and wind players also took part in these musical carousals ; for several of the chapels, not having risen to the dignity of an organ, still retained a band of instrumentalists.

Some years previously, Mr. Leng had organised the Beverley Choral Society, the first performance of which took place in St. Mary's Church, Beverley, on December 22nd, 1837, when a selection from the oratorios of Haydn and Handel was given by a band of seventy performers and a large chorus under his direction.



And now, bending his energies to the task of organising the musical forces in Hull, he called a meeting in the Vicar's School (Holy Trinity), on November 28th, 1843, to consider the formation of a musical society. The chairman was Mr. W. Wilson, the Master of the School, a strong enthusiast, to whom reference has already been made as the choir-trainer at Holy Trinity several years before, in Mr. Lambert's time.

Among those present were Messrs. J. Kenningham, Isaac Thomas, Harvey, G. K. Hair, Aaron Shaw, O. P. Tarbotton, J. Booth, S. Tarbotton, J. Buck, Holland, Moody, and, of course, Mr. Leng. The result of the meeting was the formation of the Sacred Harmonic Society, with Mr. Bethel Jacobs as the first President, Mr. Giles, leader of the band, Mr. Leng, conductor, and the first six above named, the Committee.

The chairman observed that the countenance of the chief musicians in the several religious congregations of the town had been secured, and the Committee decided upon the following statement of the objects of the Society.—“The Committee wish to state that this Society has been formed for the purpose of improving the singing of Sacred Music, by providing an opportunity of practising Vocal and Instrumental music, chiefly choral and entirely sacred; and they hope the endeavour will be appreciated by all lovers of the art, but more particularly by the admirers of the sublime oratorios of Handel, and other great masters. The performances will be confined to the members of the Society, assisted by such of the profession as may oblige by their gratuitous attendance.”

It may be of some slight interest if I briefly refer to the previous Choral Societies in Hull. The first of which I find mention was the Hull Harmonic Society in the early part of last century. It consisted of a number of gentlemen who met together once a week for the practise of glee singing. Conviviality and good fellowship were a feature of the meetings, which

were held on Saturday evenings at the "Dog and Duck," in Scale Lane. It was a semi-private society; indeed, the only public appearance of its members was when they assisted at the Hull Musical Festival of 1812.

This Festival was a stimulus to music in the town, and resulted in the establishment of the Hull Oratorio Society, which for several seasons gave monthly concerts in the Adelphi Hall in Mason Street, and later in the Salthouse Lane Schoolroom. Selections from the oratorios were given by a small band and chorus, mustering sixty or seventy, and the life and soul of the society were the Misses Bradbury, members of a musical family which until three or four years ago was intimately associated with music in these parts. This was before the baton came into use, and for a considerable time the concerts were led, or directed, by Mr. White of Leeds, a prominent Yorkshire musician, who led the band at the great York Festival of 1825.

About 1820 the Oratorio Society began to languish, and in 1823 the Hull Choral Society was formed, also at a meeting in the Vicar's School in connection with Holy Trinity. It possessed a room containing a small organ, in Mytongate, which later was known as the Temperance Hall. There the concerts were given, though on several occasions the society was responsible for performances in Holy Trinity Church. After the erection of the Public Rooms, Jarratt Street, in 1832, the concerts were held there.

Sir Clifford Constable, the munificent patron of the society, became also the cause of its undoing. At the beginning choral music was kept well to the fore, the rehearsals were well attended, and the society prospered. Later, a miscellaneous element was introduced, and, principally at the instigation of Sir Clifford, star vocalists and other artistes were engaged for the concerts,



He was never more happy than when dispensing the almost regal hospitality of Burton Constable to musicians, some of European fame; and Mario, Lablache, Grisi, Thalberg, and many other celebrities thus appeared at the concerts of the society. But the interest became focussed upon them, with the inevitable consequence that chorus singing came to take a subordinate place in its work; so much so, indeed, that its name, the Hull Choral Society, became a misnomer. There was no violent disruption, but gradually the change was made, until a complete metamorphosis was effected; Mr. Skelton became responsible for a series of subscription concerts, and thus the old Choral Society passed through a process of painless extinction.

An effort was made in 1840 to revive the practice of chorus singing, and the Sacro Harmonic Society came into existence. It was, however, very short-lived, for, lacking sufficiently influential support, it only survived one season. The disastrous financial result of the Hull Musical Festival in the autumn of that year appears to have had a depressing effect; possibly, also, it exhausted the energies of the choralists, for during a season or two there was no choral society in the town. After the ground had thus lain fallow for a time came Mr. Leng's opportunity, and he availed himself of it by founding the Sacred Harmonic Society.

The opening concert was given in the Public Rooms, on February 2nd, 1844, with Handel's Dettingen "Te Deum" in the first part, and a selection from "Judas Maccabeus" in the second. The members who sang the principal parts were Messrs. Holland, Thomas, Fox, J. Kenningham, Louth, and Wilson, in the "Te Deum," and Mrs. Marshall, Mrs. Robinson, Messrs. Bethel Jacobs, C. Harrison, Peck, Moody, Francis, and John Robinson in the selection from "Judas." The concert was a great success, and was followed two months later (April 4th), by the "Messiah," when

Mozart's additional accompaniments were used for the first time in Hull.

In the programme of the first concert, the names of the principals are not mentioned, and in the second, the names only of the professionals—Mr. Harrison and Mr. Couch—appear.

At the annual meeting on December 3rd, 1847, it was decided to change the name of the society by omitting the prefix "Sacred," in deference to the wishes of many of the members who wished to introduce secular works also. The committee at this time were Messrs. F. Johnson, P. H. Harker, T. Peck, O. Tarbotton, Clarkson, and G. S. Tarbotton, with Mr. John Booth as Secretary.

The following season, which began the new regime, proved to be a remarkable turning from the grave to the gay, for at the concert on September 1st, 1848, a most extraordinary production by Mr. Sigmont, the Society's leader, was given, entitled the "Red Cross Knight." It was an incongruous pasticcio beginning with a tenor solo, followed by a chorus in which "Rule Britannia" was introduced; then a snatch of Bishop Heber's song, "When eyes are beaming," and a mutilated version of Callcott's glee, the "Red Cross Knight"; then a song, "The Smile," leading to a chorus, "Napoleon's Burial," ending with another "Rule Britannia" chorus, in which "Hip, hip, hurrah!" was very prominent.

It is not surprising to learn that the work was received with howls of derision; neither is it surprising that after such an excursion into the realms of the grotesque, the Society reverted to its former more sedate lines, and directed its attention to works like Handel's "Samson," "Deborah," and "Judas," Haydn's "Creation," Romberg's "Transient and Eternal," the Masses of Haydn and Mozart, and Spohr's "Last Judgment."

Quite a feature of the Society's doings in these early

days was the annual tea party. There was a most commendable sociability among the members, and at this pleasant function good comradeship was promoted as they joined in "Now is the month of Maying," "Life's a bumper," and many another old favourite. Of course there were songs, and if they happened to have a good rollicking chorus, so much the better.

How these evenings were enjoyed ! and by none better than the President, Mr. Bethel Jacobs, who at one of them caused shouts of laughter by singing an extempore humorous song. He was a very versatile man ; an excellent flautist, a good violoncello player and singer (he took a principal part in the opening concerts of both the Harmonic Society and the Vocal Society), he had also a fine taste in music, and an intimate knowledge of the old English school of madrigal composers. He was the President of the Literary and Philosophical Society, an office which his son, Mr. B. S. Jacobs, occupied half-a-century later, and he was largely concerned in the establishment of the Hull School of Art. Altogether, the influence he exerted in artistic matters in the town was as great as it was beneficial.

The successive leaders of the band in Mr. Leng's time were Mr. Giles, Mr. James Gleadow, Mr. Sigmont, Mr. E. Short, and Mr. J. Wilson ; and the organists were Mr. Charles Harrison, Mr. W. M. Glenton, and Mr. R. W. Hall. One of the violoncello players, Mr. John Dennis, kept the Andrew Marvel Hotel in Whitefriargate, and thereby hangs a tale. On the mornings after the concerts and rehearsals, George Leng and a few kindred spirits might have been found in the bar parlour, eagerly discussing the merits of a certain singer or the shortcomings of an unfortunate player, while all the various details of the performances were passed under review and duly commented upon. But meanwhile, orders for book-binding and printing were being

neglected or missed, with the inevitable consequence, a financial catastrophe.

Mr. Leng conducted his final concert (Haydn's Imperial Mass), on March 16th, 1855, and resigned his position at St. Mary's a few months later, one of his last voluntaries being by his beloved Handel, "Then round about the starry throne," from "Samson." He went to London, and became copyist to Sir Michael Costa, and also obtained a post as violinist in the band of the Adelphi Theatre. He died February 15th, 1862, aged fifty-four. For a short time after Mr. Leng's retirement, the organ was played by Mr. Gale, the master of the Salthouse Lane National School.

There were four candidates for the vacant organistship, Messrs. R. Morison, Joshua D. Horwood, J. W. Stephenson, and J. T. Trumble, and the election, which took place on May 15th, 1856, was the last in Hull previous to the abolition of Church rates. As the parishioners paid the piper, they also exercised the right of electing him, even if they could not go to the extent of choosing the tune. In marked contrast to the election when Mr. Leng was appointed, there was an absence of excitement, and the show of hands being in favour of Mr. Morison, Mr. Stephenson and Mr. Trumble retired. Mr. Horwood, however, demanded a poll, which was fixed for the same day from twelve o'clock until two, and the next day from eleven until two, but at the end of the first day, the figures being Morison 117, Horwood 62, the latter retired. Mr. Stephenson was the organist of Albion Chapel, and Mr. Horwood of Mariners' Church, and we shall have occasion to speak of both of them later.

Mr. Morison was not a solo player ; in fact, a generation ago solo organists were by no means plentiful. It was an age when players indulged in a free use of the swell pedal, and while the right foot was thus busily employed, the left had to perform certain gymnastic movements, more or less staccato, in a vain endeavour

to put in the bass notes of the harmony. Mendelssohn's "War March" from "Athalie," was a favourite show piece, and Costa's "March of the Israelites" and his march from "Naaman" were much in request. But though Mr. Morison did not lay himself out for solo playing, he was an admirable accompanist, especially of the Psalms, and he invariably played from open score.

It often happens that a good accompanist is also a good choir trainer, and this was borne out in Mr. Morison's case. He was in much request in this capacity—in addition to his duties at St. Mary's, he undertook the choir work at Holy Trinity, St. Mark's, Beverley Road Chapel, and other places—and his success was probably due as much to his kindly sympathetic nature as to his musicianship. He was a good theorist of the old school, and his pupils still speak highly of his accomplishments.

His skill as a choir trainer stood him in good stead, for on his appointment he found the music at St. Mary's in a somewhat parlous condition. I have before me a copy of the Canticles pointed for chanting by his predecessor, Mr. Leng, and used in the church during his time, which, unless modified in actual use, must have produced an extraordinary mutilation of the sense of the words. It suggests either that Mr. Leng's musicianship was not seen at its best in this department of his work, or that if it was typical of the period, church music must have been at a very low ebb in the middle of the last century, and we have much to be thankful for now.

Mr. Morison did much to place things on a more modern footing, and shortly after Canon Scott became the Vicar (in April, 1864) the Versicles and Responses were sung. Some little time, however, elapsed before the mixed choir was dispensed with, but at the harvest festival on September 21st, 1866, the choir appeared in surplices for the first time, and on the same occasion



a choral service was introduced, rightly of the congregational or parish church order, rather than of that pertaining to a cathedral.

The organ was placed in the hands of Messrs. Forster and Andrews in 1856, who fitted it with new keys, pedal board, action, coupler, and four composition pedals, and mitred the great organ reeds. At the same time the old keys disappeared: they had the naturals black, and the sharps and flats white, as may still be seen in the small organ by Father Smith in Sproatley Church. Seven years later, in 1863, the organ was removed from the west gallery to its present position at the end of the south aisle, and entirely remodelled. The handsome black oak case and gilt pipes, which had been admired for so many years, were taken down, a new case substituted, and decorated pipes, consisting of a new open diapason and tenoroon added. The further additions were new great and swell sound boards, new swell box, and two couplers, swell to pedal and choir to great sub-octave; indeed, the pipes were the only remaining part of Snetzler's original organ.

At the re-opening on August 27th, 1863, Mr. Skelton of Holy Trinity, and Mr. Morison presided at the organ, and the choir of Holy Trinity sang the service.

Mr. Morison resigned his appointment in 1869, and went to London. His successor was Mr. J. H. Nutt, an amateur organist, who gave his services voluntarily.

About this time Mr. Craddock, the organist of Holy Trinity, was engaged to train the choir in plain-song. As generally taught at this period, plainsong was nothing short of an artistic blunder, for the severely diatonic melodies were clothed with a free accompaniment of an ultra chromatic and modern kind. It was as much an anachronism as if an actor impersonating a courtier of Charles the First, and dressed handsomely according to the fashion of the Stuart times, were to complete his attire with a modern silk hat.



In whatever guise plainsong was presented at St. Mary's, it did not take permanent root, and this is not surprising, having regard to the traditions of the church. For generations the music had been of the baldest possible description. Only a few years previously the good Vicar had engaged in a newspaper war on the work and office of choirs. The schoolmaster connected with St. Mary's, in his zeal for a choral service, wrote a letter to one of the local papers, and evidently expected to clinch the argument by quoting the scriptural injunction, "O come, let us *sing* unto the Lord." The Vicar's rejoinder was a sermon from the text, "And let all the people *say* Amen." It was scarcely likely that within half a dozen years of his death music expressed in such an unfamiliar idiom would be either understood or appreciated.

Mr. Nutt was succeeded by Mr. Henry Wells, who was appointed on March 23rd, 1872. He only stayed at St. Mary's a little over two years, and is now the organist of the Durham Street Methodist Church, Christchurch, New Zealand. His successor, Mr. S. J. Brooks, had a still shorter reign, making way for Mr. Walter Porter, F.R.C.O., in 1875. Mr. Porter, who had been the organist of Bourne Abbey, played his first service at St. Mary's on Advent Sunday of that year, and it is the earnest hope of his innumerable friends that he may outlive the most venerable of his predecessors, Mr. Bailey Marley, who remained in office sixty-two years.

This short account of the music at St. Mary's would be singularly incomplete without reference to Mr. E. O. Dykes, the only surviving brother of the late Dr. J. B. Dykes, who was a native of Hull, and whose service to English church music will be held in lasting remembrance. Mr. Dykes, a devoted church musician of unerring taste, joined the choir of St. Mary's many years ago, and was responsible for the introduction of the annual special service on Low Sunday. For

several years Gounod's Messe Solennelle has been sung at the High Celebration on that day with orchestral accompaniment, and Mr. Dykes has collaborated with Mr. Porter in making it at once dignified, reverential and artistic.

Mr. Dykes' enthusiasm in the cause of church music also prompted him in conjunction with another old choirman of St. Mary's, Mr. J. Spyvee Cooper, to inaugurate festivals of the combined church choirs of the town, and these took place at Holy Trinity, St. Mary's, St. John's and All Saints', under the conductorship of Messrs. Bentley, Porter, Hudson and Smith.

A further instance of Mr. Dykes' devotion to church music and to the church of St. Mary was seen two years ago in his noble gift of the new organ by Messrs. Brindley and Foster of Sheffield. The handsome screen to the console was given by a few friends of the late Dr. Dykes, and it is very satisfactory to know that thus will be perpetuated the memory of one whose name will live in the annals of English church music, and of whom Hull has just cause to be proud.

## SCULCOATES PARISH CHURCH.

Unlike Holy Trinity and St. Mary's, the other two ancient parish churches of Sculcoates and Drypool were comparatively unimportant so far as music was concerned; nevertheless, their musical associations were by no means devoid of interest. The old church of St. Mary's, Sculcoates, was pulled down in 1760, and upon its site the present church was built. It was consecrated the following year. Practically a village church, pleasantly situated near the river bank, its singing, such as it was, was led by Thomas Storm, the Parish Clerk.

In the eighteenth century, from various causes, the status of the office had much deteriorated, and the Parish Clerk of that day is generally quoted either to illustrate the slovenly way in which the services were conducted, or as an embodiment of quaint unconscious humour. Mr. P. H. Ditchfield tells of a Parish Clerk at Eccleshall, near Sheffield, who had been in the days of his youth a good cricketer, and always acted as umpire for the village team. One hot Sunday morning, the sermon being very long, old Thompson fell asleep. His dream was of his favourite game; for when the parson finished his discourse and waited for the Clerk's Amen, old Thompson awoke, and to the amazement of the congregation shouted out "Over!" Clerics were also caught napping, as in the case of the cricketing curate, who, after reading the first lesson, announced: "Here endeth the first innings!"

But the old Parish Clerk is interesting to us less because of his oddities and vagaries than for the part he took in furthering the music of the church. Thomas Storm's time was part of that in which the village orchestra flourished, and which came to an end with the gradual introduction of key-board instruments. It was the time when Robert Brass kept a music and perfume shop in Church Lane and announced "Country churches supplied with string and wind instruments, etc., for psalmody on the shortest notice."

Brass (a not inappropriate name for an instrument dealer), was not only prepared to shave and trim the hair of the church minstrels, but was ready to repair their flageolets and bassoons, and to supply them with violin strings and resin. Doubtless he provided Thomas Storm with his pitch pipe, and William Bee and William Holton with their bass fiddles while they did duty in Sculcoates Church.

Storm's successor was James Brooks, after whom came, in the early years of the last century, John Bradbury. Music with him was a passion. At a time

when there were fewer distractions than now, but when the opportunities for music study were very limited, he spent all his spare time in its pursuit. He trained singers and players for the church as a labour of love, and in course of time gathered round him the best musicians in the town. Had Mr. Lambert, the organist of Holy Trinity, been less easy going, he might have found his task more difficult, but as the Sculcoates churchwardens found it possible to provide a modest stipend for the principal singers, the church came to possess by far the best choir in these parts, its chief competitor being St. Peter's, Drypool, of which John Kenningham was clerk and chief musician.

Mr. Bradbury took an active part in the work of the Hull Oratorio Society, and as the solos at the monthly concerts were sung by members of the society, it provided him and his devoted disciples with plenty of congenial work; indeed, more whole-hearted enthusiasts than Hull possessed at this time it would be difficult to find.

Dr. Camidge, the organist of York Cathedral, who came occasionally to the town to lead concerts, invited Mr. Bradbury to prepare a contingent for the great York Festival of 1823, and it is interesting to note that of the twelve singers which Hull provided, seven were members of the choir of St. Mary's, Sculcoates. No prouder man than John Bradbury could have been found when he set off on the stage-coach journey to York with his elder daughter, his son William, Miss Holdstock, Miss Mary Holdstock, Robert Tankersley, and Robert Coverdale, and among that noted chorus no more efficient or reliable singer would be found than he. John Dixon, one of the St. Mary's double bass players, was also of the party. Two years later, at the last but one of the York Festivals, the Hull contingent numbered twenty-five.

In 1830 a double quartet of singers was paid—John Bradbury, Thomas Jackson, Abraham Thompson,

David Metcalf, Ann Livingstone, Sarah Livingstone, Mary Holdstock, and Emily Bradbury, in addition to two bass players in John Dixon and J. C. Stickney. The churchwardens also incurred other expenses in connection with the music, paying £10 for a new double bass, £4 for a violoncello, besides items for repairing instruments and music copying. Two or three years later John Bradbury induced the churchwardens to pay ten singers, but this was too much for the oppressed and unwilling ratepayers, so at the Vestry meeting on February 28th, 1833, strong objection was made to the expense of the singers and instrumentalists. As each annual meeting came round, protests were made against the unwonted extravagance, but with no avail. Although only two instrumentalists were paid, the double bass and 'cello players, the band contained wood wind and one or two brass players.

It is curious to note that here, as elsewhere, there was for a long time a rooted objection to the employment of violins; but their use as an accompaniment to drunken ditties in taverns and ale-houses was supposed to render them unfit for the church. It is also curious to notice that many members of the church orchestra were connected with taverns and inns, and it was not at all an uncommon thing for the best of the singers to assist an instrumental comrade who happened to possess a public-house, at a free-and-easy—conducted, I have no doubt, on quite irreproachable lines.

Before taking leave of John Bradbury and the occupants of the west gallery of Sculcoates Church, reference should be made to his daughter, Miss Bradbury, than whom Hull never produced a finer singer. Possessed of a soprano voice of very beautiful quality, and keen musical instinct, she was in frequent request to sing in the West Riding towns, Scarborough, York, and as far afield as Edinburgh; and this at a time when



it was unusual for a provincial vocalist to sing otherwise than locally. She and her sister Emily left Sculcoates in the thirties, to join the choir of Holy Trinity, and for several years previous to the appointment of Mr. Skelton she practically directed the music of that church.

Mr. Bradbury died on November 29th, 1846, aged 70, and was succeeded in the clerkship by his son John, hitherto known as John Bradbury, Junr. He was a very efficient clerk, but it cannot be said that he possessed either the musicianship or the personality of his father. He had sung in the choir for many years, (he had an alto voice), and possibly for that reason lacked the necessary authority; certain it was, however, that the music at Sculcoates, once so famous, began to wane. It was the only church in the town which still retained a band of instrumentalists, and already suggestions of the desirability of an organ had been made.

The days of minstrelsy were numbered, and in the Spring of 1848, it was decided to have an organ, the order for which was accordingly given to Messrs. Forster and Andrews. It was a small one manual instrument, containing an

Open Diapason, Stopped Diapason Bass, Stopped Diapason Treble, Clarabel Flute, Dulciana, Principal, Fifteenth.

It had an octave and three quarters of German pedals, three composition pedals, and was enclosed in a general swell. Its most interesting feature was the Gothic case, with octagon towers made from the old Holy Trinity oak case, of which it was an exact model on a smaller scale.

The opening service was held on September 15th, 1848, when a sermon was preached by the Rev. John King, Vicar of Christ Church, from the text—"God is a Spirit; and they that worship Him must worship Him in spirit and in truth." Mrs. Robinson (*nee*



Kenningham) sang the air, " But thou did'st not leave " from the Messiah, and this was followed by the Hallelujah Chorus. The organ was played by Mr. E. W. Haigh, who also received the appointment of permanent organist.

The introduction of the organ, which put an end to an interesting phase of church life in Hull, would probably be regarded with scant favour by the instrumentalists whom it superseded. At one church in Kent, where a similar change had taken place and a kind lady had consented to play the new harmonium, the clerk, village cobbler and leader of the parish orchestra, gave out the hymn in his accustomed fashion and then, with consummate scorn, bellowed out, " Now then, Miss F——, strike up ! "

In whatever light the new departure was viewed, it did not appease the ratepayers, who at each succeeding vestry meeting, made their perennial protest against the expense of the music. They became more and more persistent, and in April 1853, the churchwardens had to write a pathetic letter to the four paid singers, Mrs. Bentley, Miss Newman, Mr. Wm. Walker and Mr. Robert Coverdale, informing them that as the parishioners in vestry assembled had intimated that for the future they would not pass any charges incurred for singing and music, he had to intimate to them, with regret, the termination of their engagement. This was a reversal of the scriptural order, for on this occasion the minstrels went before, the singers followed after.

The next year better counsels prevailed, and four paid singers, Mrs. Bentley and Messrs. Moat, H. Kenningham, and Holland, were again engaged. Mr. Haigh resigned the organistship in January 1853, and in deference to the economical zeal of the parishioners, it was decided to obtain the services of voluntary organists. The first of these was Miss Ayre. Her nephew, Mr. A. S. Ayre, J.P., is now the chairman of

the Executive Committee of the Hull Philharmonic Society, which he (together with Mr. Victor Dumoulin, Col. G. H. Clarke), the late Mons. Henri Hartog, and others, was largely instrumental in founding. He played a cornet at the first concert of the Society on April 19th, 1882.

Miss Ayre's successor was Mr. William Holmes, a brother of the late Mr. J. Dalton Holmes, J.P. He retained office for five years, until September 1858, and is now residing in Doncaster. He was followed at St. Mary's by Mr. W. H. Mines, the Master of the Church School.

Mr. Bradbury's elder son, Charles, who evinced decided musical aptitude as a child, came into notice a few years after Mr. Mines' appointment, and at the precocious age of nine, played his first service. His hereditary talent soon brought him to the fore, and Mr. Mines, who was of a very retiring disposition, allowed him to take the organ as often as he chose, until, indeed, the young player became the recognised organist of the church, and his name thus appears from 1865 onward to the opening of All Saints' Church, four years later, to which he was appointed.

After Charles Bradbury left, Mr. Mines resumed office, and in 1877, when the church was renovated and the galleries removed, a new organ was built by Mr. Cuthbert. This was opened by Mr. Mines on January 20th of that year, and is a one manual instrument containing the following stops:—

Open Diapason, Horn Gamba, Stopped Diapason Bass, Gedact Treble, Flute, Principal, Orchestral Oboe, Pedal Bourdon, and Coupler Great to Pedals.

Mr. Mines remained at the old church until his death in 1897, thus completing thirty-five years of voluntary service. A tablet has been erected in the church to his memory.

Mr. Ernest Smith (now the organist of Marfleet

Church), succeeded Mr. Mines; his successor being Miss F. A. Hollings. The present organist is Mr. R. Cook.

The foundation stone of the new Parish Church of Sculcoates (All Saints'), was laid on St. Luke's Day, 1866, by Canon Jarratt, Vicar of North Cave, and the church was consecrated on August 10th, 1869. The opening service was sung by the choir of Holy Trinity Church, and Mr. Craddock played the organ, the anthem being Boyce's "I have surely built thee an house."

The architect was Mr. G. E. Street, and not the least satisfactory feature of the design was the lofty organ chamber at the north side of the chancel. In it was placed a small temporary organ originally intended for the church of St. John the Evangelist, Prospect Street (now the Presbyterian Chapel), containing one manual and the following stops:—

Open Diapason, Stopped Diapason Treble, Stopped Diapason Bass, Dulciana, Flute, Oboe, Principal, Pedal Bourdon, Coupler Great to Pedals, and two Composition Pedals.

All the stops except the Open Diapason were enclosed in a swell. Limited as the design was, the effect of this small organ in the large chamber was extremely good, and gave the impression of a much larger instrument.

A few months before the completion of the church, the Vicar, the Rev. Charles Walsham, engaged Mr. Thomas Hopkinson as the organist, and a large voluntary choir began rehearsals in preparation for the opening services.

The famous London Church of All Saints', Margaret Street, contiguous to Cavendish Square, was taken as a model in certain particulars. The new Hull church situated in Margaret Street was dedicated to All Saints, and the space surrounding the church was named Cavendish Square. The Vicar also wished to

follow the lead of the London church in the use of the so-called Gregorian tones for the Psalms, and this probably led to Mr. Hopkinson's withdrawal of his acceptance of the post, for he was entirely out of sympathy with music other than that of the strictest Anglican type. The organistship was thereupon offered to Charles Bradbury, then a youth of sixteen, who vacated his post at St. Mary's to undertake it; and Mr. H. W. Pitts, the St. Mary's schoolmaster, supplied a choir of boys and became choirmaster. Mr. Pitts is still a highly valued member of the choir, having sung uninterruptedly at All Saints' since the opening.

Mr. Bradbury remained at All Saints' until December 1872, when he became the organist of Albion Chapel, where Mr. Hopkinson had officiated for many years.

Like the experiment at St. Mary's Lowgate about the same time, the introduction of plain-song had not been a success; it was therefore discontinued in favour of an entirely Anglican form of service. This led to the re-engagement of Mr. Hopkinson, who thus exchanged appointments with Mr. Bradbury.

Mr. Hopkinson's first appearance in Hull was when, as a York Cathedral choirboy, he sang at the Hull Musical Festival of 1840, in Holy Trinity Church. Sixteen years later he settled in the town on becoming the organist of St. John's, but fuller reference will be made to this when we come to speak of that church. Suffice it to say that he was a man of hyper-sensitive temperament, highly strung, and almost morbidly introspective. His constitutional nervousness and irritability had on more than one occasion seriously affected the success of his work; it was therefore decided that he should undertake the organistship only, a member of the clerical staff acting as choirmaster.

A dual arrangement of this kind can only be successful if those undertaking it are men of like ideals, and their respective duties are clearly defined. Mr. Hopkinson's co-worker as choirmaster was the Rev. John

Watson, who became a curate of the church in 1872.

Never were two men more unequally yoked. The organist hated and abhorred all manner of plain-song, or anything approaching the archaic in music; the choir-master dearly loved a stately old tune, and if it were expressed in the ancient tonality so much the better. The organist delighted in so-called expressive playing, which took the particular form of introducing *rallentandos* and pauses not provided for in the musical text; the choir-master, with a keen ear and an equally keen sense of rhythm, could not listen without pain and grief, to any divergence from the natural rhythmic flow of the music, and he was undoubtedly right. In short, both in temperament and their musical outlook, they were diametrically opposed.

So long as a final court of appeal existed in the person of the Vicar—who, by the way, had a great admiration for Mr. Hopkinson's talent—so long was it possible to maintain an outward semblance of smoothness. But when Canon Walsham died, and Mr. Watson succeeded him as Vicar, the conditions were materially changed. Two or three years previously Mr. Watson had left the church on his appointment as Vicar of Hanley, and on his return to All Saints', he again took charge of the music.

The inevitable rupture occurred on the first Sunday in Advent 1882, its immediate cause being the singing or rather the playing of the old melody "*Veni Emmanuel*," which Mr. Hopkinson cordially disliked. Its rugged cadence jarred upon his ears, and he would have liked to introduce a D sharp in the penultimate chord had he dared; but stopping short of this, he altered the time in a most exasperating manner, completely ruining the effect of the hymn. After the service there was an acrimonious discussion, and Mr. Hopkinson tendered his resignation. On leaving All Saints' he was appointed the organist of Christ Church,



but only stayed there six weeks, the Vicar and choir finding it impossible to work with him.

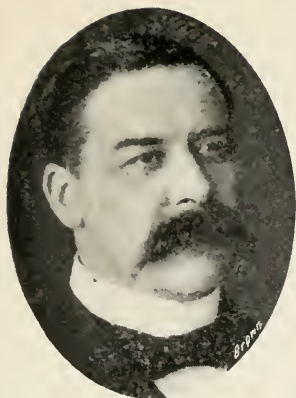
As Mr. Hopkinson occupied a conspicuous position in the musical life of the town for nearly fifty years, and as I succeeded him at All Saints', it may be permissible for me here to make a short personal digression. For two years previously I had been the organist of Christ Church; we therefore exchanged appointments, though without any pre-arrangement. He resented my acceptance of the post at All Saints', and only once again had I the opportunity of speaking to him.

In November 1904, hearing he was very unwell (for years he had been troubled with asthma), I ventured to call upon him. He received me most kindly, and thus was broken a silence of over twenty years. The solitary old man spoke of old times, and bemoaned the fact that he had been consistently misunderstood. With much bitterness he referred to certain episodes in his life, so I turned the conversation towards music, and begged him to play me some of the voluntaries he used to play at All Saints'. He protested that he had not touched an instrument for some months, and never expected to do so again; however, at my earnest request, he went to the piano, and with trembling and uncertain fingers played some movements by Hopkins and Stephens. He was delighted with my appreciation, and begged me to call and see him again as soon as possible. I believe that was his swan song, for I had to leave home the following week, and on my return he was dead.

Among the early choirmen at All Saints', in addition to Mr. Pitts and Mr. Bradbury, were Messrs. T. M. Evans, Wellsted (now Colonel), R. H. Barker, J. Jebson, John Robinson, Geo. Pyburn, B.A., Albert Dixon, W. G. Coatsworth, Grant, Lewin, Horsfield, George Kenningham, Brown, T. Theaker, Brigham, Lee, L. Stromberg, Charles Kenningham, Kirk, J. Thackeray, and J. Belt.

On March 1st, 1883, I began my duties as organist

# HULL VOCAL SOCIETY.



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Committee.*



J. F. HEIDRICH,  
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G. W. RAWSTORN,  
*Joint Hon. Sec.*



E. SISSONS.  
*Joint Hon. Sec.*



and choirmaster of All Saints'. Out of the choir of that day only two members now remain, viz., Messrs. Pitts and E. Kenningham. Within a few months, and as vacancies arose, others joined, including Messrs. H. R. Cattley, C. H. Horncastle, Henry Thompson, W. Spencer, R. A. Marr (who for many years did invaluable work as the choir secretary), A. Pratt, E. Smith, H. Brochner, F. Runton, T. Stephenson, J. F. Harper, A. B. Priest (the present choir secretary), A. W. Mullins, M.A., H. Hanlon, C. H. Briggs, W. C. Townsend, J.P., Needham, P. Lawson, Philip Shepherd W. R. Barker, King, J. Bradbury Junr., Hanson, J. Coster, Mason, Young, Simpson, Chas. Ratcliffe, F. Blyth, Bean, Dr. A. W. Scott, Sydney Biggs, Meredith Roberts, C. E. Baldwin, A. Atkinson, Proctor, Crompton, Bell, J. F. Heidrich, H. Priest, Pape, Hopper, F. Briggs, J. Wray, and H. Bell. Mr. Bradbury died on October 4th, 1886, aged 76.

There are few things more impressive than the funeral of a choirman, and as Mr. Bradbury's old fellow-choristers sang "Now the labourer's task is o'er" at his graveside, this feeling was accentuated by the knowledge that he was the last of the long list of Clerks of the ancient Parish of Sculcoates.

The small organ, thanks to the acoustic properties of the church, had an extended term of temporary existence, and was not supplanted until 1887, when the present instrument was built by Messrs. Forster and Andrews. It was opened on Easter Day, 1887, by Mr. G. H. Smith, recitals being given also by Dr. Naylor, organist of York Cathedral, and Mr. John Camidge of Beverley Minster. It has recently (1909) been considerably enlarged, and now contains forty-three stops, and is very effective. Re-opening recitals were given by Dr. G. H. Smith, Mr. Tertius Noble, Dr. H. W. Richards, Mr. F. Bentley, Mr. C. Carte Doorly, Mr. J. W. Hudson, and Mr. Bernard Johnson.\*

\* The specification will be found in the appendix.

Among the assistant organists of All Saints' have been Messrs. C. Johnson, F.R.C.O., L. Ohlson, H. E. Nichol, Mus. Bac. Oxon., P. Kirby, Mus. Bac., A.R.C.O., J. W. Reeder, W. Hodgson, W. Horwood, and Miss Lucy Hill, A.R.C.O.

## ST PETER'S, DRYPOOL.

A memorable service was held in the Parish Church of St. Peter, Drypool, on Sunday, April 14th, 1822. It was the last service in the old church previous to its demolition, and an impressive sermon was preached by the Curate, the Rev. Richard Moxon, from the text "But the end of all things is at hand" (1st chap. 1st Peter 7th verse).

The church had no special architectural features to recommend it, the exterior was as unsightly as its interior was uncomfortable, but yet within its walls lingered many hallowed associations, and we can well imagine a certain sadness which the congregation would feel in taking leave of the church in which they and their forefathers had worshipped so long.

The work of dismantling began the next day, and for fourteen months service was held in the Charter House Chapel. At the re-opening service on June 20th, 1823, the preacher was the Rev. W. E. Coldwell, and the music was undertaken by the choir and orchestra of the church, assisted by singers and players from Sculcoates and other churches. The Parish Clerk and leader of the choir was Adam Kenningham.

Until 1834, St. Peter's, like its sister church of Sculcoates, did not boast an organ, but relied for its music upon the services of its Parish Clerk. The introduction of choirs has so much over-shadowed the clerk's office, that the principal part of his duties is almost forgotten. He assisted the clergy in saying



and singing Divine service, attended some minor offices as those of burial, weddings, churchings, and so forth, and led the responses of the people. When, as sometimes happened, the clerk was musical, his work in organising and training a choir and band was very valuable.

In the early twenties the four parish clerks of Hull, Mr. Wilson of Holy Trinity, Mr. Harvey of St. Mary's, Mr. Bradbury, of Sculcoates, and Mr. Kenningham, of Drypool were all good musicians, and Drypool and Sculcoates especially, not possessing organs, were greatly indebted to their parish clerks for their music. The clerks of these two churches were representatives of families which have rendered splendid service to Hull, and as reference to the Bradburys has been made when speaking of Sculcoates, it may not be inappropriate to briefly refer to the Kenningham family, which for a long time was similarly associated with St. Peter's, Drypool.

There are few church choirs in Hull where might not have been found at one time or another during the last century a member of the family of Kenningham, indeed its record "in quires and places where they sing" cannot easily be beaten. John Kenningham was connected with Drypool Church at the end of the eighteenth century. In April 1801, he attended a parish meeting when it was decided to have a peal of bells, and thirty years later his name appears among the subscribers to the organ fund; it is probable therefore that he was musical.

His son Adam, who was appointed Parish Clerk of Drypool in 1817, was passionately devoted to music, and for twenty-eight years conducted the choir of St. Peter's, in which he took much pride. He was a good violoncello player, and a still better bass singer, and formed one of the Hull contingent which took part in the York Festival of 1825. He was also an original member of the Hull Choral Society.

Of his numerous children, who all took their places in turn in the choir of St. Peter's, and who were brought up to read music as naturally as they would read prose, the most notable was his son Joseph. Like his father, he has a most excellent voice, which is still in a remarkably good state of preservation, notwithstanding the fact that he is now in his seventy-ninth year. On leaving St. Peter's, and singing successively in the choirs of Mariner's Church, St. James' and Holy Trinity, Mr. Joseph Kenningham, in 1856, was appointed a bass singer at Salisbury Cathedral, subsequently receiving offers of appointments at York and Gloucester Cathedrals. As a deputy at St. Paul's Cathedral, Westminster Abbey, the Chapels Royal, and the Foundling Hospital, he has had a very varied and interesting experience, and is still actively and enthusiastically engaged in musical pursuits. His son, Mr. Ernest Kenningham, is a member of the choir of St. Mary's, Lowgate.

Mr. Adam Kenningham's daughter, Mary, who had a very beautiful soprano voice, was much in request fifty or sixty years ago for oratorio singing, and she and her husband Mr. John Robinson (who is still hale and hearty at the age of ninety-seven),\* sang the duet "Hail Judea" (Judas Maccabeus) at the opening concert of the Harmonic Society, on February 2nd, 1844. The members of the collateral branch of the Kenningham family will be noticed when reference is made to the music of the various churches with which they were connected.

Early in 1834 it was decided to bring St. Peter's into line with the other churches of the town (Sculcoates excepted) by the introduction of an organ, and on the recommendation of Mr. Skelton, then organist of Christ Church, the order for it was given to Ward of York. The same builder had recently provided organs for St. James's and Christ Church, and he

\* Mr. Robinson has since died, after only a single day's illness.

appears to have been much sought after in various parts about this time.

If the St. Peter's organ was a fair specimen of his work, it cannot have been very high-class, for it was a noisy little instrument, with too much "top." It had two manuals, with a tenor C swell, and an octave and a half of G pedals, and cost £160. The best part about it was the case. It was most inconveniently placed on a gallery in the apse of the east end of the church, immediately over the Communion Table, and was approached by a stair at the north side. There was also the singing gallery, in front of which was a large three-decker pulpit.

The organ was opened on July 6th, 1834, by Mr. Skelton, at that time the organist of Christ Church, the combined choirs of Holy Trinity, Christ Church, and St. James's assisting. Bridgewater's Service in A, and, in place of the anthem, three Handel choruses were sung. How these musicians and singers worshipped Handel! He was their never-failing delight, precisely as Mendelssohn was to a later generation. Even to-day the "Messiah" and "Israel in Egypt" possess a potent spell over the musical multitude, and if it be urged that this is at the expense of progress in art, let it be remembered that hereditary influences are strong, and that the seed sown by our forebears is directly responsible for the innate love of Handel among such a large section of the people.

The first organist of St. Peter's was Mr. George Leng, to whom reference has already been made in the sketch of St. Mary's, Lowgate. It was his first appointment, and he began his duties on Sunday, July 13th, 1834, at the munificent salary of £15 per annum.

Mr. Adam Kenningham retained the choirmastership, and so far from regretting the disappearance of the time-honoured orchestra, he took the keenest delight in the organ, and was one of the foremost to welcome

the change. Judging from a manuscript selection of tunes which he compiled for use at St. Peter's, written with the utmost care, we can infer that his musical taste was exceptionally good, and it is not surprising to learn that he had battles royal with the churchwarden, Mr. Marshall, who frequently demanded that a particularly feeble tune named "Devizes" should be sung. Needless to say, this particular tune found no place in Adam Kenningham's neatly-written volume.

One of the trebles in St. Peter's choir during the thirties was Mr. Kenningham's nephew Adam, and the two were known as the old Adam and the young Adam. The young Adam is still living at the advanced age of eighty-six.\* Mr. Adam Kenningham, senr., died suddenly in April 1845.

Mr. Leng resigned his post at St. Peter's in 1838 on receiving the organistship of Waltham Street Chapel. He was followed at Drypool by Mr. J. W. Holder, the founder of the well-known firm of Holder Bros., music-sellers, Whitefriargate. Like his contemporaries, he had the Handel fever, and practised with much assiduity choruses from the oratorios—indeed, he was never known to practise anything else.

Mr. Holder was succeeded at St. Peter's by his pupil, Mr. J. H. Geeve, who for several years was widely known in East Hull as a teacher, when the district, with its orchards and pleasant fields, presented a very different aspect from that of to-day. Neither Mr. Holder nor Mr. Geeve took, or perhaps was capable of taking, any interest in the choir work of the church, and after Mr. Kenningham's death, much of the glory of the place, so far as its singing was concerned, may be said to have departed.

It would be as curious as it would be interesting were it possible to have a gramophone record of the playing of these two organists. In all probability they would play their Handel choruses from the vocal

\* Mr. Kenningham died after these pages were written.

score edited by Dr. John Clark, but how they could manipulate them on the restricted G organ, and how Mr. Geeve, who had a physical deformity in his left foot, could play them at all, is a puzzle.

Mr. Geeve withdrew from St. Peter's in 1853, and was followed by Mr. Charles Harrison. For many years Mr. Harrison was prominent in musical affairs in Hull. Born at Sigglesthorne in 1811, he became an articulated pupil to Mr. Lambert, the organist of Beverley Minster, and his first appointment was at George Street Baptist Chapel in 1833. Five years later, as we have already seen, he was an unsuccessful candidate for the organistship of Holy Trinity Church, and in 1844, when the Sacred Harmonic Society was formed, he was elected the organist. He also frequently took part in the concerts of the society as a tenor soloist, singing on several occasions sacred songs, some of which were published, of his own composition; and later he was well-known as the drum-player in the society's orchestra.

To his many musical accomplishments he added that of snuff-taking, and a silver snuff-box was presented to him with the following business-like inscription:—

“Presented to Mr. Charles Harrison, by his friends, for his strict attention as organist at St. Peter's Church, Drypool, over a period of seven years. Hull, December 20th, 1860.”

During Mr. Harrison's time the officers and men from the Citadel attended St. Peter's, and an old member of the congregation recalls the playing of the National Anthem and “Rule Britannia,” on the Sunday after the fall of Sebastopol, during the Crimean War, and its impressive effect as the people remained standing.

Mr. Adam Kenningham's successor in the clerkship was his son-in-law, Mr. John Wilson Robinson, whose knowledge of musical matters in Hull in by-gone days was quite exceptional, extending over a period of eighty-five years. He sang his first solo in Holy Trinity



Church to the accompaniment of Geo. Lambert, and was closely identified with the musical movements in the town from 1830 for more than half a century onwards. He several times conducted the Harmonic Society as deputy for George Leng, and also frequently selected the voices and rehearsed the chorus for opera companies on their occasional visits to Hull more than sixty years ago. His three sons, John, Walter, and Alfred were connected with the choir of Holy Trinity for many years, and the last-named will be remembered by many as a very fine trumpet player.

Mr. Harrison left St. Peter's in 1860, and Mr. G. H. Grindell, a brother of Councillor Grindell, and a pupil of Mr. Hopkinson, succeeded him. Mr. Grindell, who played voluntarily, was the last to play the old Ward organ. It had long been in an unsatisfactory condition, and was past improving, so when the church was renovated in 1867, it was decided to have a new instrument.

The order was given to Messrs. Forster and Andrews, who built the present organ in the west gallery. Its specification is :—

GREAT ORGAN—Open Diapason, Stopped Diapason, Dulciana, Harmonic Flute, Principal, Fifteenth, Mixture.

SWELL ORGAN—Lieblich Bourdon, Open Diapason, Flute D'Amour, Principal, Mixture (three ranks), Oboe, Cornopean.

PEDAL ORGAN—Open Diapason,

COUPLERS—Swell to Great, Great to Pedal, Swell to Pedal.

A trumpet was added to the Great Organ in 1869.

The effect of the organ is very good, and could the pedal be enlarged, and a few other additions made, it would be extremely so. Its position in the west gallery is an ideal one, and it is curious to note that of the many Hull churches which at one time had an organ in this position, St. Peter's alone retains it. Long may it do so ! From a liturgical point of view there is not the slightest difficulty, and surely it is

preferable that the pipes should have a proper chance of speaking rather than that they should be "cribbed, cabined, and confined" in a small chamber. The new organ was opened by Mr. J. W. Stephenson, organist of St. John's Church, on December 12th, 1867.

With the new organ came a new organist in Mr. Chas. E. Hewitt, an amateur musician, who was long connected with the choir of Holy Trinity, where he also frequently deputed at the organ. He and his brother Arthur were alto singers, and the latter became a member of the special Sunday evening choir of St. Paul's Cathedral on his removal to London in the late sixties.

Mr. Hewitt remained at St. Peter's until 1872, when he was followed by Mr. J. H. Nutt. Like his predecessor Mr. Nutt was an amateur, and for two or three years had played at St. Mary's, Lowgate. He went abroad in 1874, and Mr. Vessey King, a pupil of Mr. Morison and Mr. Hopkinson, became the organist. He stayed in office for fourteen years, and in 1888 undertook the organistship of the Unitarian Chapel, Park Street. After being there for six years, he went back to St. Peter's for a short time, and since 1895 has been the organist of the Wesleyan Chapel, Barton.

The next organist of St. Peter's was Mr. Ernest Manston, whose love of organ-playing is only equalled by his devotion to amateur theatricals. More recent organists have been Messrs. G. H. Smith (not the present writer), E. Robinson, J. N. Posthill, J. E. Embley, Allen, and G. E. Baker. The present organist is Mr. J. Y. Brown.

## ST. JOHN'S CHURCH.

Although the church was consecrated on August 30th, 1791, the earliest mention of its music which I can find in the Church Minute Book has reference to a meeting on June 16th, 1813, and is as follows :—

“ That this meeting does approve of the intended erection of an organ in this church by voluntary subscription.

That a subscription be now opened for the purpose of raising a sufficient fund for that purpose.

That the organ be erected over the Altar Table.

‘ That the following gentlemen be appointed a committee to request subscriptions, and to carry the resolution for erecting an organ into effect.”

The signatories were Wm. Atkinson, J. N. Crosse, Wm. Gibson, J. Todd, John Levitt, J. Newbald, J. Crosse, J. C. Parker, Wm. Hall, Jer. Wright.

The prime mover in the matter was Mr. John Crosse, F.S.A., a cultivated and ardent amateur of music, who for many years exercised the best possible influence on music in the town. He was a member of the original committee of the Hull Choral Society, and its conductor previous to Mr. Skelton's appointment early in 1826. He also founded, and for some years conducted the old Hull Philharmonic Society. But his voluminous and very able account of the Grand Musical Festival held in York Cathedral in 1823 is the work by which he will be longest remembered. It contains a fund of interesting information, apart from its immediate purpose as a chronicle of the York Festival, and has been quoted as worthy to take rank with the monumental histories of music by Burney and Hawkins. Mr. Crosse died in 1833, at the age of 47, and was buried at Sutton.

The organ was built by Elliott, perhaps the most noted organ-builder of his time, whose firm was founded in the previous century by John Snetzler.

Elliott was joined in 1825 by Wm. Hill, who had married his daughter, and the firm became that of Elliott and Hill, and later Wm. Hill and Son, the builders of the York organ of 1861, the present organ in Beverley Minster, and many other well-known instruments.

The St. John's organ, which was stated to be one of the best in the country, was built to the following specification :—

GREAT ORGAN—Open Diapason, Violin Diapason, Stopped Diapason Bass, Stopped Diapason Treble, Dulciana, Principal, Fifteenth, Sesquialtra, Trumpet.

SWELL ORGAN—Open Diapason, Stopped Diapason, Flute D'Amour, Principal, Trumpet.

COUPLERS—Swell to Great and Great to Pedal.

The compass of the Great Organ was from GG to F in alt, and that of the Swell from tenor C to F in alt. Its one octave and a half of pedal notes had the distinction of being the first seen in Hull. The organ was placed at the east end of the church, over, and a short distance behind the Communion Table. It was opened by Mr. (afterwards Dr.) John Camidge, organist of York Cathedral, on August 1st, 1815.

In 1826 two more stops were added, and at the re-opening Mr. Skelton made his first public appearance in the town as an organist. The account of this in the *Hull Advertiser* is somewhat quaint :—

“The organ in St. John's Church was re-opened on Sunday, April 2nd, after being improved by Mr. Ward of York, by the addition of an harmonica and hautboy. Mr. G. J. Skelton, late of Lincoln, presided at the instrument, and we must do him the justice to state that the style, expression, and grace displayed in his performance and execution of the chromatic passages, were extremely honourable to his professional character.”

From 1815 to 1845 the organists of St. John's were voluntary, consequently the church account books make no mention of them, and it has not been easy to ascertain their names. There is reason, however, to

think that the first was Mr. John Crosse, F.S.A. The founder and first Vicar of the church, as is well known, was the Rev. Thomas Dykes, LL.B., the members of whose family took great interest in its music for many years, and his eldest son, Mr. Thomas Dykes, was the organist for an extended period prior to 1845.

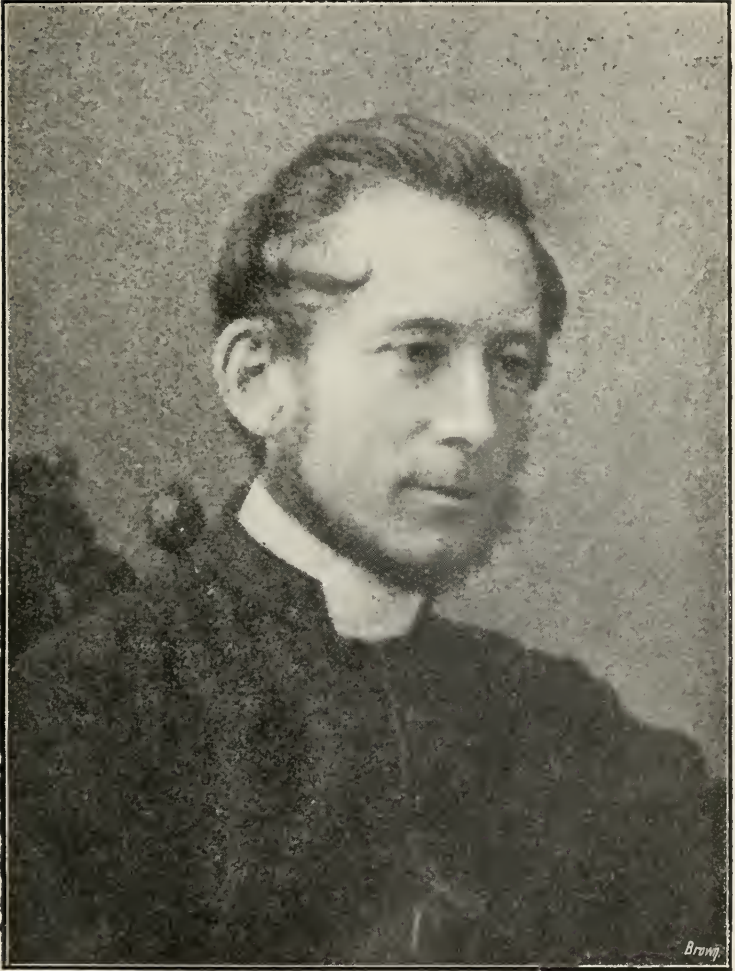
Mr. Dykes, Junr., was a wine and spirit merchant in Parliament Street, and his business necessitated his frequent absence from home, sometimes, in consequence of the slowness of locomotion in those days, for weeks at a time. One of his deputies on these occasions was a youth named Thomas Hewitt, who many years later became known as the Chevalier Hewitt, the organist of St. Stephen's. Another was Master John Dykes, who became more widely known as Dr. J. B. Dykes, the famous hymn tune writer and church musician.

He played his first service at St. John's when only ten years of age, and until he proceeded to Cambridge in 1841, was a frequent occupant of the organ stool. The church had a very influential congregation, and one fine Sunday afternoon, Master John, who had a talent for extemporisation, took as the theme of his concluding voluntary the then popular music-hall song, "Old Jim Crow," much to the delight of the young people present, and the astonishment and consternation of the older ones.

Young Dykes had instruction in music from Mr. Skelton, and the two men always remained on terms of intimacy and affection. On leaving Hull for Cambridge the young musician was presented with a gold watch. This is now in the possession of Dr. Dykes' son, Mr. John St. O. Dykes, a professor of the piano-forte at the Royal College of Music, and contains the following inscription :—

"Presented to John B. Dikes with a selection of sacred music, by the congregation of Saint John's Church, Hull, in acknowledgment of his services for several years as assistant organist, 27th November, 1841."





DR. J. B. DYKES.



In 1845 Mr. Thomas Dykes retired from St. John's and Dr. Beckett, a medical man, followed him as the organist. As with many other members of his profession, music with him was an engrossing pleasure, and he devoted all his spare time to it. Without any claim to distinction as a performer, he had a certain individuality, and this was revealed in a penchant for changing the harmonies of a chant or hymn tune. Probably he did this very well, but how the tenors and basses managed to contend with the maltreatment of their voice parts is a moot point.

The venerable Vicar of St. John's died in 1847, and the Rev. H. W. Kemp, who had been the curate of the church for eighteen months, was chosen as his successor. A man of strong artistic instincts, Mr. Kemp was a great lover of music. He took the keenest pleasure in preparing lectures on the great composers, not very critical or of any great research, but of sufficient interest to please a popular audience. As is so often the case with lectures on music, the real interest centred in the illustrations, and these were given for the most part by the choir of St. John's, which included the best vocalists in the town.

When Dr. Beckett resigned the organistship in 1855, Mr. Kemp decided that a professional organist should be engaged, and among the applicants were Mr. (afterwards Sir) Joseph Barnby and Mr. Thomas Hopkinson. Upon what principal of selection the appointment was made I do not know, but the choice fell upon Mr. Hopkinson, an old York Cathedral choirboy, and who for twelve years had been the organist of Pontefract Parish Church. Mr. Hopkinson came to Hull at an opportune time, for the conductorship of the Harmonic Society being vacant, consequent on Mr. Leng's removal to London, he applied for and was appointed to the post.

It will thus be seen that when he played his first service at St. John's on the first Sunday in January,

1856, he began his work in Hull under very favourable auspices. How he ended it, nearly half a century later, has already been recorded. Unfortunately his constitutional irritability and utter want of tact soon asserted themselves. Under any conditions they would have been unfortunate, but in connection with a large mixed choir they were especially so. Bickerings, squabbings, and misunderstandings early arose, much to the detriment of the church work. Without suggesting that Mr. Hopkinson was wholly responsible for them, it must be recognised that just as when the main-spring of a watch is faulty or defective the works cannot act rightly, so a choirmaster's influence must be felt for better or worse among his choristers.

Towards the end of 1857 the situation was so acute that Mr. Kemp, the most kind-hearted of men, was obliged to take action. In his desire not to injure the prospects of a young professional man, it was decided not to call upon Mr. Hopkinson alone, but the paid members of the choir also, to resign, in the hope of avoiding any appearance of invidiousness. Mr. Hopkinson's duties terminated at the end of 1857, but for several weeks they were taken by deputy by Mr. Jacob Horwood, to whom many Hull organists, none more than the present writer, have since been indebted for similar kind assistance.

Mr. Hopkinson began his work as conductor of the Harmonic Society on January 25th, 1856, when a concert consisting of a selection of sacred music was given, and on February 9th a soiree was held, an account of which relates "120 members partook of a first-rate tea. Later in the evening, negus, etc., were handed round to the ladies, and the soiree concluded with a dance, greatly to the delight of all present."

On April 25th of that year Mr. Hopkinson conducted Haydn's "Creation," which passed off very successfully, in spite of his extreme nervousness, and a performance of Handel's Dettingen Te Deum, and the

customary selection was given on May 23rd to celebrate the conclusion of peace after the Crimean War. This "Peace" concert was the beginning of war and revolt in the ranks of the Harmonic Society.

To what extent Mr. Hopkinson's ungovernable temper and tactlessness were responsible it is impossible to say, but dissatisfaction and dissension became rampant, and the society, which for twelve years had done such good work, completely collapsed. A small coterie stood by Mr. Hopkinson, who formed a society named the "T'Dilletanti"; another followed Mr. J. W. Stephenson, who had been the organist of the moribund society, and founded the St. John's Sacred Harmonic Society; Mr. H. Deval formed the Subscription Concert Society; while yet a fourth organisation, the Kingston Sacred Musical Society, conducted by Mr. Waudby, came into existence. It was quite impossible that any of these, under such conditions, could be permanently successful, indeed, this period presents a dark chapter in the musical history of Hull, and was as discreditable to those concerned as it was subversive of artistic progress.

Mr. J. W. Stephenson was appointed the organist of St. John's after Mr. Hopkinson left (January 1858). For some time previously he had held the organistship of Albion Chapel, in which he was succeeded by Mr. Hopkinson. Personally, he will be remembered by many as a most genial, good-natured man, amiable and kindly disposed to a degree. He had been actively concerned in the work of the Harmonic Society since its formation in various capacities, having been its organist, first violinist, assistant conductor, and on occasions singing the principal tenor part at its concerts. He might be described as a musical handyman, useful in many directions, but scarcely excelling in any.

One of the best things he did was the share he took in the formation of the present Harmonic Society. Several earnest workers, realising the evils of disunion



and that the time was ripe for healing the unfortunate divisions, decided to call a meeting to consider the situation. This was held on April 29th, 1864, under the presidency of Mr. P. H. Harker, in the Public Rooms, Jarratt Street; a fitting meeting place, for since its erection in 1832, it had been the scene of all the most notable musical events held in the town. The concerts of the Hull Choral Society, the old Philharmonic, the Sacred Harmonic, and the Hull Vocal Societies had all been held within its walls, indeed it had become a kind of artistic Mecca, where the local devotees had been wont to worship at the shrine of music.

After the Chairman had commented upon the need of a society in the town for the performance of oratorios and other first-rate productions, it was resolved to found the Hull Harmonic Society with the following officials:—President, Lord Londesborough; Vice-President, Councillor W. T. Dibb; Treasurer, Mr. M. W. Clarke; Librarian, Mr. C. W. Cheeseman; Conductor, Mr. J. W. Stephenson. At an adjourned meeting, a fortnight later, the first committee was elected, consisting of Messrs. Matthison, Hair, Hudson, Rollit, Booth, Lloyd, Wales, Westerdale, A. S. Ayre, G. Eaton, Farbstein, and R. P. Moxon, with Mr. John Wilson the leader, and Mr. James Carr the organist.

Haydn's "Creation" was put into rehearsal, but difficulty was experienced at the beginning through lack of treble voices, a department of the orchestra generally the most readily filled. The nucleus of the band was formed of members of the "I'Dilletanti" Society. On October 14th, 1864, the opening performance took place before an audience of seven hundred people, the band and chorus numbering one hundred and twenty. The principals were Miss Illingworth, of Bradford, soprano; Mr. Grice, of York Cathedral, bass; the principal tenor part being divided between Mr. George Kenningham, Mr. George Shaw, and Mr. Sales. Mr. Carr played the organ, and the missing

wind parts were filled in by Mrs. W. T. Watson on the harmonium.

In the report of this first concert, it is stated that "the establishment of another Society, in the stead of the old Harmonic Society so long defunct, is a circumstance to be hailed with pleasure, inasmuch as it will doubtless tend to the cultivation of a taste for music of a more refining and elevating character than that to which in Hull we have of late been accustomed."

Mr. Stephenson remained the conductor of the Harmonic Society until 1885, when he had a paralytic stroke. The organists of the society during his time, after Mr. Carr, were Mrs. Watson, Mr. Robert Wilson, Miss Hair, Mr. G. H. Smith, and Mr. Charles Kenningham, and Mr. E. Winter succeeded Mr. John Wilson as the leader. Mr. W. Porter was unanimously elected the conductor in succession to Mr. Stephenson.

In 1865 the St. John's organ, after fifty years' service, was badly in need of renovation. Not only was it out of repair, but it was also quite out of date. It would have been possible to modernise it, but the Vicar and churchwardens wisely decided to have an entirely new instrument, the order for which was given to Messrs. Forster and Andrews towards the end of the year. Its specification is as follows:—

GREAT ORGAN—Double-Stopped Diapason, Open Diapason, Violin Diapason, Stopped Diapason, Harmonic Flute, Principal, Fifteenth, Twelfth, Mixture, Trumpet.

SWELL ORGAN—Lieblich Bourdon, Open Diapason, Viol D'Amour, Principal, Flageolot, Mixture, Oboe, Horn.

CHOIR ORGAN—Dulciana, Viol di Gamba, Lieblich Gedact, Flauto Traverso, Lieblich Flute, Corno di Bassetto.

PEDAL ORGAN—Open Diapason, Bourdon.

COUPLERS—Swell to Great, Swell to Choir, Swell to Pedal, Great to Pedal, Choir to Pedal.

The organ, which is placed at the south side of the chancel, was inaugurated on April 11th, 1866. Very appropriately Dr. Dykes, who had so often played the

old organ, was invited to open the new one, and his playing of the two services was much admired for its artistic restraint and devotional spirit.

For many years the services at St. John's, though not of an ideal type, were musically considerably in advance of the other Hull churches, Holy Trinity of course excepted. Mr. Kemp's taste in music was seen in his partiality for anthems adapted from the works of the great composers rather than for the musical treatment of those parts of the Liturgy which would suggest themselves to a more distinctively church musician. Similarly, Mr. Stephenson's choice of organ music inclined to arrangements from the works of the great masters rather than to compositions written specially for the instrument. This is not surprising having regard to the old-fashioned organ he had to play upon at St. John's for so many years, and to the fact that his training was at a time when modern organ playing was in its incipient stages. The marvel is that he had time to play at all, for in addition to his heavy musical labours, he was tempted to acquire a piano and music selling business, the burden of which proved too much for his strength, and no doubt was largely responsible for the attack of paralysis which necessitated his retirement.

He resigned the organistship of St. John's in 1882, and was succeeded by Mr. J. W. Hudson, Mus. Bac. Oxon., who had previously been the organist of Wycliffe Chapel. Three years later Mr. Hudson accepted the organistship of St. Thomas's Church, and was followed at St. John's by Dr. Albert Wilson, M.R.C.S., whose stay was a very short one, under twelve months. The next organist of the church was Mr. Robert Hall, who in 1890 left St. John's on being appointed the organist of Cottingham Church. His successor was Mr. F. Gilling. He, also, had a very short stay, a few months only, and was succeeded by Mr. Alfred Allen, A.R.C.O. Mr. Allen, who did excellent work, died last May, much regretted. The present organist is Mr. J. Ellis.

## CHRIST CHURCH.

The next Hull church in order of date of consecration (1822) was that known as Christ's Church, built as a chapel-of-ease to the Parish Church of Sculcoates.

Its first organ, by Ward of York, was constructed under an arched recess at the east end of the church, immediately over the Communion Table. The present chancel does not show the situation, as it was considerably extended in 1852, when the organ was removed to the west gallery. It is not easy to imagine why this inconvenient position at the east end was selected, a position which, as we have seen, had already been adopted at St. John's, and later was adopted at St. Peter's. The specification of the organ, which had two manuals, was as follows :—

GREAT ORGAN—Open Diapason, Stopped Diapason, Harmonica, Principal, Fifteenth, Twelfth, Sesquialtra, Cornet, Trumpet.

SWELL ORGAN—Open Diapason, Stopped Diapason, Dulciana, Principal, Hautboy.

It had no pedals or couplers, and the effect, as might have been expected, was top heavy and screamy. No doubt this was felt when Mr. Skelton opened it on September 22nd, 1833, for the order was at once given for a set of German pedals, open pedal pipes. and couplers Great to Swell and Great to Pedal.

Two months later, on November 22nd, Mr. Skelton again presided at an "opening" service, and loud were the praises of the new organ in its improved state.

The Vicar, the Rev. John King, preached a sermon from the text, "God is a Spirit, and they that worship Him must worship Him in spirit and in truth" (can it have been the same as he preached in St. Mary's, Sculcoates, at its organ opening in 1848?), and the effect of the singing of the 100th Psalm by the crowded congregation and augmented choir, accompanied on

the full organ was very inspiring. Mr. Skelton shewed off the various stops, in a long voluntary between the Psalms and the first lesson, but his brilliant performance was objected to by some people as being too secular and operatic in style for Divine service.

There was a curious rivalry between the congregations of Christ Church and Waltham Street Chapel at this time. The authorities of Christ Church had selected Ward of York as the builder of their organ, and those of Waltham Street Chapel had commissioned Nicholson of Rochdale to build an organ for them. Regarding quantity of sound rather than quality as the first consideration, they each wished to have the louder instrument, and to have it in the shorter time. Probably the respective builders entered eagerly into the contest. Ward had his work finished by September 22nd, Nicholson by October 13th, but as the additions to the Christ Church organ were not completed until November 22nd, neither side could claim a time victory.

In the matter of power, the Waltham Street people claimed a decided advantage, and to express their gratification, they voluntarily voted a gratuity of £10 to Nicholson. Whether Mr. Skelton was the adjudicator in this amusing contest is not known, but he would be in a good position for judging the merits of the two instruments, for he was engaged to open both.

He accepted the permanent organistship of Christ Church after having been at Waltham Street Chapel a few months, and retained it until his appointment to Holy Trinity in 1838.

Just previous to this time, in June 1833, Mr. Skelton conducted the concerts of the Yorkshire Amateur Musical Society, this being the first meeting of the society in Hull. It originated in Sheffield in 1809, as a rallying point for the musicians of the county, and its meetings were held annually in that town, Leeds and York in turn. The amateur musicians of each place were responsible for the programmes and



necessary expenses, and the proceeds were devoted to the medical charities of the towns visited. Being a strictly amateur association, the professionals who took part gave their services gratuitously.

The opening of the Public Rooms, Jarratt Street, removed the difficulty under which the town had laboured in not having an adequate concert hall, and enabled it to take an active part in the work of the society.

The concerts were given on June 26th and 27th, 1833, and the programme on the first day was as follows :—

SINFONIA IN E FLAT .. .. .	.. .. .	<i>Gahrich</i>
SONG .. .. .	" The Infant's Prayer " .. .. .	<i>Novello</i>
	<i>Miss CLARA NOVELLO</i>	
SCENA FROM " OBERON " .. .. .	<i>Mr. WALTON.</i> .. .. .	<i>Weber</i>
SONG .. .. .	" Love's a Little Pet " .. .. .	<i>Barnett</i>
	<i>Mrs. CUMMINS.</i>	
VIOLIN SOLO .. .. .	" Fantasia " .. .. .	<i>Mayseder</i>
	<i>Mr. C. MILLER.</i>	
SONG .. .. .	" Let the Bright Seraphim " (" Samson ") .. .. .	<i>Handel</i>
	<i>Miss CLARA NOVELLO.</i>	
SONG .. .. .	" Orynthia, My Beloved " .. .. .	<i>Bishop</i>
	<i>Mr. BINGE.</i>	
FANTASIA FOR HORN .. .. .	.. .. .	<i>Gugal</i>
DUET .. .. .	" Oh se Puoi " .. .. .	<i>Rossini</i>
	<i>Mrs. CUMMINS and Mr. WALTON.</i>	
SCENE FROM " KING ARTHUR " .. .. .	.. .. .	<i>Purcell</i>
OVERTURE .. .. .	" William Tell " .. .. .	<i>Rossini</i>

## PART II.

OVERTURE .. .. .	" Fidelio " .. .. .	<i>Beethoven</i>
GLEE .. .. .	" Sally in our Alley " .. .. .	
	<i>Harmonised as a Glee by Dr. CLARKE.</i>	
VIOLONCELLO SOLO .. .. .	" Fantasia " .. .. .	.. .. .
	<i>Mr. HADDOCK.</i>	
SONG .. .. .	" O'er Hill and Dale " .. .. .	.. .. .
	<i>Miss CLARA NOVELLO.</i>	

DUET .. ..	" To Woo His Mate "	.. ..
	<i>Mrs. CUMMINS and Miss HIRST (of Huddersfield).</i>	..
GLEE .. ..	" The Butterfly "	.. ..
DUET—VIOLIN AND PIANO .. ..		<i>Battye</i>
	<i>By two young Gentlemen, sons of a</i>	<i>Mayseder</i>
	<i>well-known musical amateur.</i>	
SONG .. ..	" Filomena abbandonato "	.. ..
	<i>Miss CLARA NOVELLO.</i>	<i>Haydn</i>
FINALE TO OPERA	" Fidelio "	.. ..
		<i>Beethoven</i>

Miss Clara Novello was then fifteen years of age, and this was stated to be her first appearance in public, but it would have been more accurate to speak of it as one of her earliest appearances. The symphony by Gahrich was obtained specially from Hamburg, and was supposed to be a very important novelty. It was heard for the first (and I believe the last) time in England.

The concerts taking place in the mornings, a banquet was always held the first evening. At this Hull function the very long toast list included "The Amateur Society—more meetings in different parts, and new members by the score," and "The British merchants' trio—import, export, and support." and was interspersed with glees and songs, which carried the proceedings well towards midnight.

This first Hull meeting of the society was organised and carried through successfully chiefly by the efforts of Mr. Skelton, assisted by the Rev. J. Blow and Messrs. Dykes, Tottie, Cattley, Thompson, Crosse and Broadley.

In the days of its prosperity, the Society was encouraged by the nobility and gentry of the county, and the annual festival was regarded as an important event, not only in the town in which it took place, but in the county generally. From the year 1833 the concerts were given quadrennially in each of the four respective towns, up to the year 1845, when this interesting Musical Union of Yorkshire Amateurs may be said to have collapsed, as the concerts from that date were only

given in York, at intervals of four years. The last York gathering was in 1868, and the following year, what proved to be the valedictory meeting of the society, was held in Hull on November 3rd and 4th, 1869. It is interesting to compare the first day's programme with that of 1833 :—

## PROGRAMME NOVEMBER 3rd, 1869.

SYMPHONY NO. I IN C.	.. .. .	<i>Beethoven</i>
PART SONG	.. " O Hills, O Vales ! "	<i>Mendelssohn</i>
SONG	.. .. " Deh Vieni non tardar " ..	<i>Mozart</i>
	<i>Miss A. JEWELL.</i>	
SOLO VIOLIN	.. .. " 9th Concerto " ..	<i>De Beriot</i>
	<i>Mr. B. L. JACOBS.</i>	
SONG	.. .. " La Danza " ..	<i>Rossini</i>
	<i>Mr. ROBERT HARRISON.</i>	
MINUET AND TRIO	" Symphony in E Flat " ..	<i>Mozart</i>
SONG	.. .. " Ah se tu dormi " ..	<i>Vaccaj</i>
	<i>Miss R. JEWELL.</i>	
OVERTURE	.. " Merry Wives of Windsor " ..	<i>Nicolai</i>

## PART II.

OVERTURE	.. .. " Egmont " ..	<i>Beethoven</i>
MADRIGAL	.. " Blow, blow, thou Winter Wind	<i>Stevens</i>
SONG	.. .. " L'Ardita " ..	<i>Arditi</i>
	<i>Miss A. JEWELL.</i>	
SOLO FLUTE	.. .. " Air Suisse " ..	<i>Boehm</i>
	<i>Mr. JONATHAN HAY.</i>	
BOLERO A DEUX VOIX	" Les Madrilenes " ..	<i>Bordese</i>
	<i>The Misses JEWELL.</i>	
OVERTURE	.. .. " Zauberflöte " ..	<i>Mozart</i>

Mons. Hartog was the conductor, and Mr. J. W. Stephenson undertook the training of the small chorus.

The only surviving member of the local committee responsible for the arrangements of this Hull meeting is Col. G. H. Clarke. He was one of the first violin players at both the concerts. He was actively con-

cerned in founding the present Hull Philharmonic Society, and is now the President of the Council of the Hull and East Riding College of Music. Mr. Skelton would no doubt have taken the same prominent part in this last Hull meeting of the society as he took in the first, but his death occurred while the arrangements were being considered.

Mr. Skelton's successor at Christ Church was Miss Eliza Newbald, an aunt of the late Mr. C. J. Newbald, for many years connected with the firm of Messrs. Thomas Wilson, Sons and Co., who was himself an amateur organist. Her duties were not very onerous, for they simply consisted in accompanying the canticles and hymns. Anthems, as also the singing of the Psalms and Responses, were unknown in the church. The organ did not prove satisfactory, and was a constant source of trouble to Miss Newbald, who was a very neat and painstaking player, and took great interest in her duties.

In 1850 Mr. John Camidge, a son of Dr. Camidge of York, succeeded to the organistship. He was in the apostolical succession, so far as church musicianship was concerned, for his father, grandfather, and great-grandfather had successively been organists of York Cathedral. His nephew, Mr. John Camidge, is the present well-known organist of Beverley Minster.

The old Christ Church organist was a close personal friend of the late Mr. Forster, head of the firm of Messrs. Forster and Andrews. The two men shared rooms in Charlotte Street, and it was probably owing to their friendship that the local organ-builders were consulted about the Christ Church organ. In September 1852 they took it in hand, making repairs and alterations, and advantage was taken of the opportunity to remove it from the east end to the more convenient position in the west gallery, a position it and its successor retained for thirty years. The pipes were re-voiced, and the swell box altered, thus making the tone less

blatant. The position of the pedal pipes was changed, the groove board and wind conveyances altered, and, as far as possible, the instrument was temporarily patched up, but, like most of the Ward organs introduced into Hull during the thirties, it was altogether unsatisfactory.

On leaving Hull, Mr. Camidge went to the neighbourhood of Sunderland, and in 1859 proceeded to Canada. He settled in Toronto, where he died in 1892. Like all the Camidges, he had keen natural musical instincts, but his organ-playing powers, whatever they may have been, had no scope on the antiquated "kist o' Whistles," upon which he had to play at Christ Church.

The next organist of the church was Mr. Edwin W. Haigh, of whom we have already spoken as the first organist of St. Mary's Sculcoates. He acted as organist of the short-lived Kingston Sacred Musical Society, and was fairly well known in the town as a pianoforte player. His brother, Henry Haigh, was also prominent as a tenor singer, frequently singing at the local concerts until he became a member of the Pyne and Harrison Operatic Company. In 1856 he made his debut as first tenor at Drury Lane. Mr. Edwin Haigh left Hull in that year, and also became connected with the stage in some capacity.

Mr. Frederick Jackson succeeded Mr. Haigh at Christ Church. He had been a choir boy at Holy Trinity, and later a pupil of Mr. Skelton. Like his master, he was more a pianoforte player than an organist, inclining towards the drawing-room style of performance so much in vogue fifty or sixty years ago. He was in much demand as a teacher, but was not connected with any of the musical societies.

Early in 1860 a new organ was determined upon. The old one was past repair, though it had only been twenty-six years in use, and as it was only fit for the melting pot, into the melting-pot it went.

Many of the congregation wished that the order



for the new instrument should be given to Messrs. Forster and Andrews, but it was ultimately decided to entrust it to Messrs. Bishop and Starr, of London. To some extent this decision was due to the influence of the churchwarden, Mr. James Gough, who before settling in Hull as a partner in the firm of Messrs. Gough and Davy, had London connections.

The organ, which had two manuals, was built to the following specification :—

GREAT ORGAN—Double Diapason (bass and treble), Open Diapason, Stopped Diapason (bass), Clarabella, Viol di Gamba, Bell Diapason, Flute, Principal, Twelfth, Fifteenth, Sesquialtra, Trumpet, Clarion, Cremorna.

SWELL ORGAN—Double Diapason (bass and treble), Open Diapason, Stopped Diapason, Keraulophon, Principal, Fifteenth, Mixture, Cornopean, Hautboy.

PEDAL ORGAN—Open Diapason, Bourdon

COUPLERS—Swell to Great, Great to Pedal, Swell to Pedal.

The cost was £420. It is difficult to understand how it was possible to build so large an instrument for this sum, certainly no reputable builder would be found at the present time to do so for double the amount ; but it was understood that Messrs. Bishop and Starr, wishing to introduce their work into this part of the country, offered to work under cost price. How far this was fair to Messrs. Forster and Andrews, who also submitted a tender, is open to question, but it may be mentioned that the London builders failed to obtain further commissions in Hull.

The opening of the new organ took place on July 29th, 1860. The Vicar of the church, the Rev. F. F. Goe (afterwards Bishop of Melbourne) preached, and Dr. J. B. Dykes presided at the organ. On the 31st Mr. Skelton played the organ, and Dr. Dykes preached the sermon.

In certain particulars the organ, which was erected as a memorial to Mr. King, the first Vicar of the church, was distinctly effective, more especially in the soft flue stops and the pedal. The swell appeared meagre in

proportion to the great, in consequence of the position of the swell-box being under the tower and behind the arch. The reeds, especially those on the great organ, were the least satisfactory part of the scheme, being much too noisy and assertive. Two of the best stops—the Clarabella and Viol di Gamba—were labelled with the initials J.B.D. (John Bacchus Dykes), and were probably given as a mark of admiration for his talents, as no record can be found of Dr. Dykes having himself provided them. It is a distinct matter for regret that when the organ was re-built in 1904, although the two stops were inserted, the new stop knobs appeared without the initials. They were an interesting link with a notable personality, and might well have been retained.

Mr. Jackson remained at Christ Church until 1869, when he made way for Mr. Arthur Jarratt. When a choirboy at St. Andrew's, Wells Street, London, Master Jarratt appeared as a soloist at a concert of the Hull Vocal Society in 1861, and received an encore. Some years later he returned to Hull, and became a pupil of Mr. Skelton and assistant organist of Holy Trinity. Wishing to complete his studies at the Royal Academy of Music, he left Christ Church at the end of 1873 and accepted the organistship of St. John's, Southwark, which he held for seven years, resigning it in 1880, for that of St. John's, Dulwick Road, Herne Hill, where he remained until 1886. He served as sub-professor of the R.A.M. for three years, and was elected an Associate of that Institution. In 1886 Mr. Jarratt became the organist of the American Church, Nice, and is now settled in London as a teacher.

Mr. Jarratt's successor was Mr. Charles Bradbury, a very thoughtful and able musician. As already stated, he began his musical career at St. Mary's, Sculcoates, and when Mr. Craddock came to Holy Trinity in 1868, became his pupil. He took the Mus. Bac. degree at Oxford in 1873. Always inclined to be deli-

cate, his studious habits seriously affected his health, and symptoms of consumption appeared. Towards the end of 1874 he proceeded to Ventnor in the hope of recuperating, but died there on January 11th, 1875, at the early age of twenty-two.

Mr. Bradbury was amiable and unassuming in disposition, and his premature death was a distinct loss to church music in Hull. His brother John was a choir-boy at Holy Trinity, and later a tenor singer in the choir of All Saints', which he left to become choirmaster of St. Thomas's Church, a position he filled with much ability until his death in 1902. He was an adept sight reader, and a very zealous worker. As a member of the committee of the Vocal Society, and later its treasurer, an office he held at the time of his death, he did valuable service. He was the last male survivor of a musical family which had been prominent in the town for over a century.

The next organist of Christ Church was Mr. Edward W. Healey, like his predecessor, a pupil of Mr. Craddock. He had been for some years previously the organist of Kirk Ella Church, and graduated Mus. Bac. at Oxford at the same time as Mr. Bradbury. Mr. Healey's characteristics were his extremely retiring disposition and his admirable musicianship, which evidenced itself particularly in fugue writing and fugue playing. His inclinations were so exclusively in the direction of organ-playing, that at his request, Mr. Walter Porter was engaged for a time to take charge of the choir.

Mr. Healey took considerable interest in the Hull Society of Organists, which came into being on December 4th, 1875, and of which I was the first secretary, my successor being Mr. Wm. Howell, the organist of Latimer Chapel. It originated with Mr. G. G. Wilkinson, who conceived the idea of bringing together the organists of the town, amateur and professional, and interesting them in each other's work. It was intended to enable them to discuss the various details of

organ construction, to enlarge their knowledge of organ music, and to be of mutual assistance to them in their common task. A small library was formed, and Mr. Healey undertook a harmony class for the members—a not unnecessary adjunct.

The first meeting was held at Fish Street Chapel, on January 1st, 1876, and Messrs. G. G. Wilkinson, John Ellis, C. Goulding, F.R.C.O., E. W. Healey, and G. H. Smith played. Subsequent meetings were held at St. Stephen's Church, St. Luke's Church, Beverley Road Chapel, Christ Church, and other places. They took place monthly on Saturday afternoons, and the various members were invited to play in turn. The aim and objects of the society were most excellent, but unfortunately its organisation was defective; possibly also the youthfulness of most of its members was a drawback, for it came to an end after two years of useful existence.

In April 1877 Mr. Healey left Christ Church on his appointment to the organistship of Sunderland Parish Church. Some years later he became the organist of the United Presbyterian Church, Helensburgh, N.B., where he still remains.

Mr. J. C. Kemp, who succeeded Mr. Healey, had been successively the organist of Mariners' Church and St. Luke's. He held the appointment at Christ Church until 1881, when I became the organist. At that time the organ was in the west gallery, but at my request it was moved to its present position at the south-east end of the church. I have often regretted the part I took in its removal, for though its present position is more convenient so far as the choir is concerned, its effect in the gallery of the large church was very fine. I left Christ Church in February 1883, on being appointed organist of All Saints'.

The next organist, Mr. Thomas Hopkinson, only played six Sundays, and was followed by Mr. E. C. Boden. The later organists of Christ Church have

been Mr. Charles Johnson, F.R.C.O. (now organist of Christ Church, Swansea), Mr. J. M. Dossor, A.R.I.B.A., who afterwards became the organist of St. Luke's Church, Mr. A. L. Wood, Mr. Percy Kirby, Mus. Bac., Dunelm, A.R.C.O. now the organist of West Parish Church, Aberdeen, Mr. T. E. Smith, and Mr. Wayland Lewendon, the present organist. In 1904 the organ was enlarged by Messrs. Wordsworth and Co., Leeds, at a cost of over £400.

## ST. JAMES'S CHURCH.

St. James's Church, which was long known as the new Pottery Church, was consecrated on August 27th, 1831. Its first Vicar, the Rev. Wm. Knight, had been a curate of St. John's Church. He was a musical man, a good pianoforte player, and a great lover of bell-ringing.

Soon after the opening of the church he agitated for an organ, and on the recommendation of Mr. Skelton the order was given to Ward of York. This builder must have found Hull a happy hunting ground, for within a few months he provided organs for Christ Church, St. Peter's, St. James's and Mariners' Churches, besides several chapels and country churches.

The St. James's organ, which had two manuals and cost £210, was built to the following specification:—

GREAT ORGAN—Open Diapason, Stopped Diapason, Harmonica, Principal, Fifteenth, Cornet, Sesquialtra.

SWELL ORGAN—Open Diapason, Stopped Diapason, Principal, Dulciana, Hautboy.

It had the usual tenor C Swell and an octave and a half of G pedals, but no pedal pipes. Some of the soft stops were of pleasant quality, but the effect of the full organ was decidedly shrill. The "opening," by Mr. Skelton, took place on March 30th, 1834.





J. W. HUDSON, Mus. BAC. OXON.



Mr. James Miller, the first organist of St. James's, was a young professional man from Newcastle-on-Tyne, though a native of Hull, who was recommended for the post by Mr. Skelton. He played the piano and violoncello equally as well as he played the organ, and speedily threw himself into the musical life of the town, frequently taking part in the local concerts.

His first appearance was at the concert of the Philharmonic Society on November 2nd, 1834, when he played a fantasia on the piano besides acting as accompanist, and the following month he appeared as a 'cello soloist at a concert of the same society. He was also prominently connected with the Hull Choral Society. A very dependable orchestral player, he took part in the Hull Musical Festival of 1840 as a 'cellist, and the following year left Hull on receiving an appointment in London. For several seasons he had spent his vacations in London, profiting by lessons from eminent teachers.

Mr. Knight was wishful that young John Dykes, whom he had known and admired during his curacy at St. John's, should accept the vacant post, but this being impossible, Mr. Skelton, who three years previously had become the organist of Holy Trinity, was approached. The result was that he became a pluralist, making himself responsible for the duties at St. James's in addition to those at Holy Trinity. This he was able to do the more readily because while the service at the latter was in the afternoon, that at the "New Pottery Church" was in the evening. The morning service was arranged to be done by deputy.

Among his pupils who assisted him in this dual arrangement was Miss Elizabeth Tarbotton, a very young and naturally endowed musician. Some years later she married Mr. William Hudson, who was a devoted lover of music, and was one of the founders of the Harmonic Society. Their son, Mr. J. W. Hudson, is the present organist of the church

Until her death in 1904, Mrs. Hudson took a very lively interest in music, and no one had a wider knowledge of matters relating to it in Hull during the previous sixty years, or was more competent to form a right judgment upon them. Her ripe musicianship was only equalled by her singular charm of disposition and her genuine kindliness, and she will long be remembered by her many friends with deep affection.

When, in consequence of the increased responsibility of his work at Holy Trinity, Mr. Skelton found it necessary to sever his connection with St. James's, Mr. Edward Ackrill, a pupil of Mr. Skelton's, was appointed to succeed him. A member of the choir at this period says : " The Vicar had a very strong dislike to his bell-ringers leaving church as soon as the bells were rung down, so he employed them as vergers, pew-openers, etc., at a small salary, much to his comfort and satisfaction. Mr. Ackrill, also a bell-ringer, he converted into an organist."

In the latter capacity Mr. Ackrill justified the Vicar's foresight, and did credit to the training of Mr. Skelton, under whom he was placed. He became quite a skilled theorist, thanks in a great measure to his having to accompany the hymn tunes and chants from figured bass copies. These were prepared by the Vicar, who also copied the voice parts in the manuscript books for the mixed choir. The Vicar appears to have been a man of strong personality, with a thorough grasp of all the details of the musical part of the service. This was shewn on one occasion during the singing of a hymn, when after two verses had been sung in a somewhat uncertain manner, he astonished the congregation by saying from the pulpit, " Mr. Ackrill, you are playing the wrong tune, it should be ' Carey's,' please let us have it ! "

During the greater part of Mr. Ackrill's organistship, the choirmaster of St. James's was Mr. John Kenningham, who had been trained in the choir of St. Peter' ,

where his uncle, Mr. Adam Kenningham senr., was parish clerk and director of the music. He was a tenor singer, and an expert sight-reader of music, also a most uncompromising purist in artistic matters. Nothing meretricious or second-rate would he countenance. A strict disciplinarian himself, he was most regular in his attendance at the rehearsals of the Vocal Society, and he and his cousin Joseph (who became a lay clerk of Salisbury Cathedral in 1856) would hurry from the church practice on Monday nights to sing madrigals and glees at the society's weekly rehearsal. He was a great admirer of Mendelssohn.

At this time the Mendelssohn cult was at its height, and after the production of "Elijah" at Birmingham, enthusiasts in Hull, Mr. Kenningham included, spent many months in its study, delighting in the new musical vista it afforded them, and enjoying its manifold beauties as they unfolded themselves. It is scarcely necessary to say that Mr. Kenningham took part in its first performance in Hull, on October 26th, 1849. Of his five sons, two obtained cathedral appointments. Alfred has long been the senior Vicar Choral of St. Paul's Cathedral, and Charles, after having been a choirboy at St. Paul's, was appointed a lay clerk at Canterbury Cathedral, afterwards becoming well known as a member of the D'Oyly Carte Opera Company.

When Mr. Ackrill resigned in 1863, Mr. W. J. Petty vacated the organistship of Sutton Church in order to succeed him at St. James's. The outstanding event of his period of office was the erection of the new organ, the old one not only being obsolete in its mechanism and arrangement, but in such an unsatisfactory condition as to be beyond renovation. It had been very favourably placed in the west gallery, and the decision to build the new instrument in a specially constructed, but somewhat enclosed chamber at the north-east end of the church, was scarcely an improvement from the point of view of effect. Messrs. Forster



and Andrews were the builders of the new organ, which had two manuals, and cost £300, an altogether inadequate sum for such a purpose. This was felt many years later (1892), when it was considerably enlarged. Dr. Spark of Leeds opened the new organ at a special service on October 19th, 1866, the sermon being preached by the Rev. Charles Walsham, the then recently appointed Vicar of Sculcoates.

The following year Mr. Arthur Saunderson became the organist of the church, Mr. Petty leaving St. James's on his appointment to St. Luke's. Mr. Saunderson was a pupil of Mr. F. Jackson, and for some time had been the organist of the temporary church of St. Michael and All Angels, in Coltman Street. When its Vicar, the Rev. G. O. Browne, left Hull, Mr. Saunderson and the choir passed on to St. James's.

The choirmaster was Mr. Charles Newton, one of the best and most popular singers the town ever possessed. Not only was his tenor voice much above the average in quality, but his singing had a singular charm which never failed to produce a telling effect. He joined the Vocal Society in 1858, and for many years was perhaps its most prominent member, singing frequently, and with much acceptance at its concerts. His son Arthur was also a very popular singer until a few years ago, inheriting in a certain degree his father's charm of vocalisation. His voice, quite exceptionally, was a pure soprano, which he retained to mature manhood. After having been the leading choirboy at All Saints' Church for several years, he joined the choir of St. James's, with which, as has been seen, his father had been connected as choirmaster a generation earlier.

In 1875 Mr. Saunderson left the town and went to Canada. Mr. Henry Cook, a brother of Col. Travis-Cook, who succeeded him at St. James's, had already had similar experience at Mariners' and St. Matthew's Churches. He had been a pupil of Mr. Robert Morison, Mr. J. W. Stephenson, and Professor James Higgs, and

was a fervid lover of the organ, with a natural aptitude for extempore playing. He was the organist of St. Thomas's Church for a time, and is now the organist of St. Mary Magdalene Church, Chiswick, London, W.

His successor was Mr. Walter Hoskins, who received his training at St. Mary's, Lowgate. An efficient and sympathetic accompanist, he was first appointed to Sutton Church, from whence he went to St. James's. His stay was a brief one, for the acceptance of a post in York, necessitated his removal from Hull. He was succeeded by Mr. A. P. Stephenson (now F.R.C.O.), a former organist of St. Andrew's Church, Holderness Road, who had subsequently held the organistships of Newington Parish Church and St. Thomas's Church. Mr. Stephenson is now the organist of Bridlington Priory Church.

In the late seventies Mr. Bernard Barton undertook the choirmastership of the church, a position he held for upwards of a quarter of a century, during the reigns of Messrs. Cook, Hoskins, and Stephenson at the organ. Such a record of long and gratuitous service deserves honourable mention, especially as it was rendered in a devoted and whole-hearted manner. Under his guidance the choir was maintained at the high level of excellence for which it has so long been noted. Among his co-workers in the choir were Messrs. J. Firth, Dent, Binks, J. T. Saunderson, R. Russell, Charles Nicholson, A. Monaghan (now of York Cathedral), Chas. Kenningham, Walsh (later of Carlisle Cathedral), C. T. Oldroyd, W. W. Hall (now Col.), R. Hall, H. Hall, C. J. Hall, T. Meredith Roberts, A. Chapman, R. T. Watson, A. Newton, H. Stork (now the Rev.), C. Herzberg, Sleight, Rushworth, Frankish, Speight and Simpson. The church of St. James owes a debt of gratitude to Mr. Bernard Barton.

When Mr. Stephenson left St. James's in April 1893, he was succeeded by Mr. J. W. Hudson, Mus. Bac. Oxon., the present highly esteemed organist of the

church. Mr. Hudson had been the organist of St. Thomas's Church for eight years previously. He was also the conductor of the Vocal and Philharmonic Societies, succeeding Mr. Jackman in the conductorship of the former in 1888, and relinquishing it in 1896. He had been connected with the Philharmonic Society since its formation—he composed an overture for its inaugural concert on April 19th, 1882—and on the retirement of Mons. Hartog in 1891, undertook its conductorship, a post he still worthily retains.

The Philharmonic is by no means the first society so designated which has existed in the town. In the early years of last century one was to be found. It was of a semi-private nature, and its members met fortnightly in the winter months, and rehearsed both vocal and instrumental music. It came to an end in 1818.

A few years later the more ambitious Hull Choral Society was founded, and indirectly it was the cause of a second Philharmonic Society coming into being, the occasion being thus: the town provided each year a contingent of singers and instrumentalists to take part in the Yorkshire Amateur Music Meetings, which were commenced in 1809, and held annually in various Yorkshire towns. Some dissatisfaction arose respecting the selection of the Hull performers, for which the committee of the Choral Society were held to be responsible, and the issue was a second society named the Philharmonic.

At a meeting in the side room of the Public Rooms, on July 25th, 1833, Mr. R. Tottie presiding, a very influential committee was chosen, consisting of Messrs. S. H. Egginton, C. Lutwidge, J as. Gadsden, H. Broadley, R. Raikes, G. Fielding, Chas. Frost, F.S.A. and Thos. Thompson. These gentlemen were quite innocent of any intention of setting up a society in opposition to the Choral Society, and indeed there was neither room nor occasion for two societies on the same lines in the quite moderate sized town. Had the

# HULL PHILHARMONIC SOCIETY.



A. S. AYRE, J.P.,

*Chairman of the Executive  
Committee.*



W. LUSCOMBE,

*Hon. Treasurer.*



PHILIP CHIGNELL,  
F.R.C.O.,

*Hon. Sec.*



J. W. HUDSON,

Mus. Bac. Oxon.

*Hon. Conductor.*





new society confined its operations to instrumental music, and the older one to vocal, all might have been well; and at the first meeting it was primarily decided that the society should be devoted to purely instrumental works, but this was overruled by a large section of those present, and it was ultimately agreed "that a Society be formed for the purpose of practising instrumental music, with songs, catches, and glees, to be called the Hull Philharmonic Society." It was decided to meet fortnightly, that a director should be appointed for each meeting who should choose the music for performance, that the members should partake of tea and coffee during an interval, and generally that the meetings should be conducted much in the manner of a private concert at a gentleman's house, only on a larger scale. Four public concerts were also to be given during the season.

The conductor was Mr. Rudersdorff, a very able musician, who had been the Concert Master at Moscow, and afterwards leader of the Hamburg Opera. He came to Hull specially to undertake the position, as did also Mr. J. W. Thirlwall, the leader, who was a member of a musical family well known in the North of England. Early in 1837, Mr. Thirlwall left Hull to accept a post in the band of the King's Theatre, Drury Lane, where his brother was the music director, and the same year he played a violin concerto at a concert of the Society of British Musicians. Towards the end of the year Mr. Rudersdorff accepted an important position in Manchester, and Mr. Thirlwall returned to Hull to succeed him in the conductorship of the Philharmonic Society.

The first rehearsal of the new society was held on November 4th, 1833, and was attended by twenty-six instrumentalists. Several overtures were practised, and these were interspersed with vocal items, also tea and coffee. The first concert was given in the following month, December 18th, when in addition to items by

the orchestra, Mr. Thirlwall appeared as a solo violinist, and Mr. G. Atkinson, the organist of St. Mary's, Lowgate, as a pianist.

Although the conductors and other officials of the two societies were on most amicable terms, an unholy rivalry existed among the performing members of each, and this became accentuated as time passed, in spite of the good influence of those in authority. An instance of this good influence was given at the annual dinner of the Choral Society in 1836, when the Chairman, Dr. (afterwards Sir James) Alderson, in responding to the toast of its success, said, "may its principles be such that *based* in harmony, the *tenor* of its conduct may *treble* the interest of music in the town, and never run *counter* to the efforts of other musical societies."

The annual dinner was quite an important event in the year of both societies. In the circular announcing the Philharmonic Society's dinner on July 30th, 1834, the price of the tickets was stated to be fifteen shillings, including a bottle of sherry or port. One wonders how many of these worthy diners would have been as ready to pay fifteen shillings for a purely artistic feast instead of the more material one, including a bottle of sherry or port.

After the concerts of each society ill natured and unpleasant criticisms were made, and bad feeling was vented in the columns of the local newspapers. Petty and ridiculous as they would now appear, they did much harm seventy years ago, and at the end of 1838, it was announced that no meetings of the Philharmonic Society would be held that season. A particularly weak performance of Haydn's "Spring" hastened its downfall. For some time the society's instrumental work had been predominant, at the expense of the choral, and this disastrous performance, described by the *Hull Advertiser* (which was supposed to represent the views of the opposing members of the Choral Society) as beneath contempt, led to a large

secession of the members. In point of fact the society then ceased to exist.

The following year Mr. Thirlwall, whose leanings were entirely towards instrumental music, organised an orchestral concert in the old Theatre Royal on behalf of the Infirmary, the proceeds of which were £320. The choral members of the defunct society were loth to forego the pleasure of rehearsing, and met weekly for some considerable time in the room over the Grammar School, South Church Side. They adopted the somewhat fanciful title of Hull Concordia Sacra Society, but did not meet with any great success.

Yet another Hull Philharmonic Society was established in 1850 by Mr. H. Deval, a musician much in evidence in the town in the middle of last century. Its first concert was on September 27th, 1850, and its last (Mendelssohn's "Son and Stranger," etc.), on January 5th, 1852. Its short life was due entirely to its too sanguine founder and conductor, who underestimated or lost sight of the vital matter of proper organisation. In many respects his work was very interesting, but this will more conveniently come under review when reference is made to the churches of which he was the organist.

Thirty years elapsed before another, the present Philharmonic Society was founded in Hull, though the town had not been entirely destitute of orchestral music during that period. The Hull Arion Orchestral Union did good work in the late seventies, as did also the still earlier I'Dilletanti Society. It was at a concert of the latter, on December 1st, 1862, that Mons. Hartog, the first conductor of the present society, made his first public appearance in Hull. He was a musician of much talent, and an admirable violinist and teacher. He left Hull in 1892, and returned to Holland, his native country. He died in 1900.

## MARINERS' CHURCH.

The building on Prince's Dock Side, opened by the Mariners' Church Society in 1834 as a place of worship, though now long disused as such, possessed very interesting musical associations. In 1839 it was provided with an organ, placed in a gallery at the east end of the church, behind the pulpit, by the irrepressible Ward of York, much after the style of those by the same builder in Christ Church, St. James's, and St. Peter's. Its specification was:—

GREAT ORGAN—Open Diapason, Stopped Diapason, Principal, Fifteenth, Sesquialtra, Cornet.

SWELL (Fiddle G)—Open Diapason, Stopped Diapason, Harmonica, Dulciana, Trumpet. It had an octave and a half of G Pedals. ..

The opening took place on September 1st, 1839, when a sermon was preached by the Rev. C. H. Bromby, son of the Vicar of Holy Trinity, and Mr. Skelton presided at the organ. The *Hull Advertiser* gave an account of the performance in these flowery terms: "Mr. Skelton developed the various powers of the instrument by skilfully and scientifically ranging from the dulcet sounds of the harmonica and dulciana to the brilliant expression of the Principal, Fifteenth, and Sesquialtra, and finally to the grand intonations of the full organ."

In point of fact though the soft stops may have sounded very well under Mr. Skelton's manipulation, the instrument was lacking in body in consequence of the Diapasons having a very small scale, and the effect of the full organ was harsh and disagreeable. That it was badly built is evidenced by the fact that it was practically worn out within thirty years of its erection, and had to be supplanted by an entirely new instrument.

Mr. J. A. Shaw, the first organist of Mariners' Church, was a member of a well-known Hull musical family, and a very clever musician. His life, which appeared full of promise, was cut short during the serious cholera epidemic in September 1849. A remarkable testimony to the high regard in which he was held, both as a man and a musician, was forthcoming at the funeral service, when the church, draped in black, was filled with a sorrowing congregation. The organ was played by Mr. Henry Lambert, the son of Mr. G. J. Lambert, of Beverley Minster, who succeeded to the vacant organistship.

Unlike his father and grandfather, who were organists of Beverley Minster in succession for close upon a century, Mr. H. Lambert was a man of fickle temperament, and never stayed long in any place. He only remained at Mariners' Church a few months. He had decided musical talent, but his unstable habits stood in the way of its proper development. His father, Mr. G. J. Lambert, whose pupil he had been, and who held the post of organist of Beverley Minster from 1818 to 1874 was an interesting man. A good musician of the old-fashioned school, he not only played the organ but was also a very fair violin and 'cello player, and a clever painter.

Towards the end of his long life he became very deaf, and spent much of his time in constructing models of churches. He built models of York Cathedral, Beverley Minster, Melrose Abbey, St. Mary's Beverley, and other churches. It would have been well had his son been possessed of a tithe of his patience and perseverance. The younger Lambert, after leaving Mariners' Church, undertook several appointments, including the organistship of Cottingham Church, which he held when the new organ was built in 1860.

Mr. H. Deval, who was the next organist at Mariners' Church, was in many respects an extraordinary individual. After leaving the Royal Academy of Music,



where he received his training, he became connected with the stage in some capacity, and a certain theatrical manner which clung to him during his seventeen years' stay in Hull was not altogether in his favour. He figured in various capacities—as organist, conductor, singer, teacher, lecturer, actor, and composer of operas, oratorios, overtures, masses and smaller works—but a curious affectation and pose of manner prevented his being taken seriously at all times. This weakness also shewed itself in a decided incongruity in some of his compositions. In a Mass in G, which was produced at the Harmonic Society's concert on November 24th, 1848, he treated the most solemn parts of the text in the manner of a jubilant march. Similar lapses from good taste also marred his solo singing. Possessed of a tenor voice of fairly good quality, he was entrusted with the solo part when Mendelssohn's "Elijah" was first produced in the town, but his mannerisms and interpolations completely ruined the interpretation.

In spite of such like artistic blunders, he sang frequently in public, mostly his own songs, and was a good deal sought after as a teacher of singing. He published in 1850, at the not inconsiderable price of thirteen shillings and sixpence, an "Art of Vocalisation, with a complete method of cultivating the human voice on the principles of Crivelli and Garcia, with Solfeggi." This was dedicated to his pupil, Lieu.-Col. Wellesley, who was in command of the garrison at that time, and whose daughter married Mr. C. H. Wilson, afterwards Lord Nunburnholme.

The choir of Mariners' Church included a quartet of paid singers, Miss Kipling, Miss Newman, Mr. Gale, and Mr. Joseph Shaw, and in connection with these, Mr. Deval organised a number of concerts in East Yorkshire and North Lincolnshire. This was after the collapse of the Philharmonic Society, which he founded and conducted.

A year or two later he formed the Kingston Sacred

Musical Society, at a concert of which, on November 15th, 1853, he produced his oratorio "Lazarus." This work was performed in Brussels in 1855. It was highly spoken of by the Belgian papers, and Deval was made an honorary member of the Royal Conservatoire of Music, and also of the Brussels Philharmonic.

Another and still later society with which he was connected was the Hull Subscription Musical Society. At a concert of this society on May 9th, 1857, Mr. Frederick Clay, the composer of "I'll sing thee songs of Araby," played a violin solo, and introduced one of his songs, "O give me back the simple wreath." His father, Mr. James Clay, M.P., represented Hull for many years. These short-lived organisations were mostly the outcome of Deval's ceaseless activity and restlessness, and afforded him a convenient opportunity of introducing his pupils and making known his compositions.

In 1855 Deval was awarded the first and second prizes offered by the London Madrigal Society, and the following year his opera "Lilian" was produced at the Royal Opera House, Brussels, where it had a run of thirty-seven nights. It was also popular, and had a considerable run in Vienna, where he signed a contract for the composition of an opera for the Imperial Theatre. A few years previously he had produced an operetta, "The Devil's Bridge," at the old Theatre Royal, Humber Street, and this probably suggested to his ambitious mind the production on the continent of a full-fledged opera. His venture at the Hull Theatre Royal was only partially successful, and I regret that as these larger works existed in manuscript only, it has been impossible to trace them, and I cannot speak of their merits at first hand. Probably they would be extravagant in style, and lacking in true sentiment, otherwise they might have had more than an ephemeral existence.

Those of Deval's published songs which I have seen, though of no special distinction, were evidently written by one who "knew his way about." That he was not without ability is seen in his success in connection with the London Madrigal Society, and also in the fact that on more than one occasion he examined at the Royal Conservatoire of Music, Brussels. During one of his visits to that city he stayed with the English Ambassador, Lord Howard de Walden, by whom he was introduced to the King of Belgium. The *Journal de Bruxelles* of August 18th, 1856, contains the following: "On Tuesday, Mr. H. Deval, the eminent English composer, was presented to the King at the Palace of Lacken, and had the distinguished honour of being included among the guests at the Royal dinner table. On Saturday, Mr. Deval again visited the Palace of Lacken, and had the honour of singing several of his own compositions before the King and the Royal Family." About this time, also, the King of Belgium bestowed an order upon him.

There was a tinge of the romantic about Deval's fitful career, and one incident in particular illustrates graphically the composite character of the man. While one week he was the guest of the King of Belgium, the following week found him receiving guests and presiding at a free and easy at the Kingston Tap, Scale Lane, Hull. This public-house was kept by the widow of the former proprietor, and Deval's amorous connection with the fair lady shall be told in the words of one who had an intimate acquaintance with him. "It appears that the gallant musician was understood to have won his lady's affection in the first instance, of course, by the charm of his personality, but also in a great measure by adroitly turning to his own advantage a popular song of the day, of the sentimental kind, which he sang to her with such irresistible expression as to completely conquer whatever remained to be

conquered of her susceptible heart. The point of the joke consists in the fact that Deval, who was not very handsome, and not very young, and whose mouth was—well, something larger than a button-hole—opened that useful and necessary aperture to such an extent when he sang, and revealed such a cavernous depth beyond, as to suggest most uncomfortable ideas of the ogre of the children's story books, whose chief business in life consisted of stealing little babies, and eating them up or swallowing them alive."

As might have been expected, many stories, more or less apocryphal, were current respecting Deval. One had reference to a professional visit he paid to Hedon. On arriving at a certain house, in response to the maid's enquiry he replied, "Deval, from Hull, come to give a singing lesson." In transmission the vowel sounds became contracted, and the lady of the house was told by the affrighted maid, "Oh, ma'am, there's a man says he is the devil from hell come to give you a singing lesson!" It was also gravely asserted that Deval's father was engaged in the sulphur business.

Mr. Deval's connection with Mariners' Church terminated towards the end of 1853, when he was appointed the organist of Salem Congregational Chapel. This post he relinquished three months later on his acceptance of the organistship of the churches of St. Mary and St. Peter, Barton. For some time he was also the organist of St. Charles's Roman Catholic Chapel, but his claims for consideration as a player were very slender. Towards the end of his stay in Hull he assumed the title of Mus. Doc., but I have been unable to discover his warrant for it.

After 1864, when the Harmonic Society was firmly established and the Vocal Society was in a prosperous state, he desisted from further attempts to organise other societies, but as an outlet for his untiring energy he busied himself as a lecturer on various musical subjects. One of his lectures on "Dr. Arne," a *resume*



of which I have seen, was particularly good. He gave a concert on February 10th, 1865, when he made his last public appearance in the town. About that time he removed to Brighton, and became the organist of St. Mary Magdalene Roman Catholic Church.

The next organist of Mariners' Church, Mr. Joshua D. Horwood, was appointed in 1854. A pupil of Dr. Gauntlett and a friend of Dr. S. S. Wesley, he had been the organist of Hessle Church since 1840, regularly walking to and fro, a distance of nine miles, every Sunday. Though by no means a skilful performer, he was a zealous devotee of Church music, but with a singularly narrow outlook. He acquired an interesting musical library, and made a hobby of collecting autographs and photographs of musicians, especially those of graduates in music. As he advanced in years this latter fancy developed so much as to warp his ideas on music, and curiously, he appeared much more interested as to the exact date of a musician's birth or death, or in the details of his family history, than in his compositions. He held the appointment at the Mariners' Church for two years only, and in 1856 became the organist of Cottingham Church, subsequently going back to Hessle Church. His last appointment was at the parish church of the neighbouring village of Ferriby.

Mr. W. B. Lloyd, a pupil of Mr. J. W. Stephenson, was the organist of the church from 1856 to 1865, and during his term of office the unsatisfactory Ward organ was removed to make way for an instrument by Messrs. Forster and Andrews. The specification was :

GREAT ORGAN—Open Diapason, Stopped Diapason Bass, ditto Treble, Viola di Gamba, Flute, Principal, Twelfth, Fifteenth, Sesquialtra, Cremona, Trumpet.

SWELL ORGAN—Bourdon (12 pipes) and Tenoroon (44 pipes), Open Diapason, Stopped Diapason, Horn Diapason, Principal, Piccolo, Mixture, Cornopean, Hautboy.

PEDAL ORGAN—Open Diapason.

COUPLERS—Swell to Great, Swell to Pedal, Great to Pedal.

The cost was £325.



At the opening services on May 10th, 1861, the preacher in the morning was the Rev. R. H. Parr curate of Holy Trinity, and Mr. Jeremiah Rogers of Doncaster presided at the organ, the service being Boyce in C, and the anthem Novello's "Therefore with Angels," which was accompanied by Mr. J. W. Stephenson. In the evening, when the preacher was the Rev. H. W. Kemp, the Canticles were sung to King in F. and the anthem was Croft's "God is gone up." After the dismantling of the church the organ was removed, and it now finds a resting-place in the Prince's Avenue Wesleyan Chapel. Mr. Lloyd resigned the appointment in 1865, in consequence of a misunderstanding with the Incumbent. He died a few years later.

Mr. Lloyd was followed in the organistship by Mr. Henry Cook, reference to whose work at St. James's Church some years later has already been made. Mariners' Church was his first appointment. He held it for three years, during which time the mixed choir, including a quartet of paid singers, still held sway in the organ gallery. Their efforts were confined within very narrow limits, the most ambitious effort being an occasional anthem of the modest type of "In Jewry is God known," by Dr. Clarke Whitfield.

Mr. Alfred Kenningham, the succeeding organist of the church, is better known as a singer than as a player. Nurtured in music, at a tender age he entered the choir of Welton Church, and afterwards became a choirboy at Holy Trinity where he stayed two years, leaving there to sing, still as a treble, at Mariners' Church. After his change of voice he sang tenor at St. Paul's, Sculcoates, and later at St. John's Church.

In 1868 he was appointed the organist of Mariners', and a year later of Fish Street Congregational Chapel; but the possession of a remarkably pure tenor voice decided him to adopt a vocal career. He had the further advantage of being a very fluent sight-reader

of music, and after a short engagement in the choir of St. Andrew's, Wells Street, London, where Sir Joseph Barnby was the organist, he was appointed (in 1872) a chorister of St. Paul's Cathedral. On the resignation of Sir John Stainer in 1888, he succeeded him as a vicar-choral of St. Paul's.

That Mr. Kenningham's services have been appreciated is shewn by the fact that the late Sir John Stainer wrote the tenor solo, "My hope is in the Everlasting," in his cantata "The Daughter of Jairus," specially for him, and the present organist, Sir George Martin, similarly wrote the solo in his anthem, "Whoso dwelleth under the defence of the Most High." In Mr. Kenningham is well illustrated the principle of heredity and its force, for he has performed his part with earnestness and success in the magnificent choir of St. Paul's, exactly as his forebears performed theirs with equal earnestness and zeal in the humbler fane of St. Peter's, Drypool. In addition to his responsible duties at St. Paul's Cathedral, Mr. Kenningham acted as organist and choirmaster of St. Andrew's, Fulham, from 1878 to 1883. He now holds a similar position at St. Dionis' Church, Parson's Green.

The next organist at Mariners' Church was Mr. W. N. Lewendon, a member of another musical Hull family. He and his two brothers were choirboys at St. James's Church when the change from the mixed choir to the choir of men and boys took place in 1860. He was a pupil of Mr. Skelton and Mr. Craddock, and his first appointment was at St. Paul's Church, which he resigned in 1869. After ten years' service at Mariners' he became the first organist of St. Barnabas' Church. Mr. Lewendon died in 1908.

Mr. S. Croshaw, in 1879, and Mr. J. Kemp, a few years later, were the last organists of Mariners' Church.

## ST. STEPHEN'S CHURCH.

The foundation-stone of St. Stephen's Church was laid on June 3rd, 1842, and the church was consecrated on April 11th, 1844. For some time before the opening about forty of the children of St. Stephen's school were trained by Mr. Skelton, and their singing of the simple service—hymns and chants only—was very beautiful and impressive. They were accompanied on a Seraphine, a small instrument also known as a Mainzarene, which Mr. Skelton, who played it, had obtained from Scotland. It was used in the church for three years and was played for some time by Mr. Skelton's eldest son, George Frederick, a talented musician, whose death at the early age of nineteen, cut short a very promising career.

When a permanent instrument was mooted Mr. (afterwards Chevalier) T. F. Hewitt was approached, and he undertook the voluntary organistship under certain conditions, one being that he should have the choice of the organ-builders. His selection of Messrs. W. Hill and Sons was no doubt owing to his connection with St. John's Church, where he had frequently acted as deputy-organist for Mr. Thomas Dykes, and which contained an organ by that firm.

The specification, for which Mr. Hewitt was responsible, read in the light of modern ideas, is a distinct curiosity. The compass of the great organ was from CC to F, and that of the swell from tenor C to F, and both manuals were enclosed in a general swell. The stops were :—

GREAT ORGAN—Bourdon and Tenoroon, Open Diapason, Stopped Bass and Clarabella, Wald Flute, Principal, Twelfth, Fifteenth, Sesquialtra, Cornopean.

SWELL ORGAN—Dulciana, Stopped Diapason, Hautboy.

There were two octaves of Pedals connected to the Great Organ, one Coupler, Swell to Great, and three combination Pedals.

It was placed in the west gallery.

A cursory glance at this scheme causes one to wonder how it could have been possible so late as the year 1847. The miniature swell must have been absolutely useless even for solo purposes, as there was no sufficiently soft accompaniment on the great organ, and the absence of pedal pipes must have robbed the instrument of any pretence to dignity of effect. This latter omission was felt so strongly, that early in the fifties an octave of open pedal pipes was added, and in 1860 the organ was practically re-built by Messrs. Forster and Andrews. The swell was converted into a choir organ with two additional stops, an entirely new swell of nine stops was provided, the pedal organ was extended and enlarged, a trumpet was inserted in the great, and the usual couplers added. Needless to say, the work both of Messrs. Hill and of Messrs. Forster and Andrews was extremely good, and the instrument after its reconstruction, was by far the best and most effective in the town in 1860.

The organ was opened on May 28th, 1847, by Mr. Jeremiah Rogers of Doncaster, the preacher in the morning being the Rev. Charles Smith Bird, whose text was taken from the 16th verse, 3rd chapter of Colossians, "Singing with grace in your hearts," and in the evening the Rev. C. H. Deck, vicar of St. Barnabas' Church, Manchester.

Mr. T. F. Hewitt, who was the honorary organist of the church for upwards of twenty years, was an excellent type of amateur musician, and his work at St. Stephen's Church will long be remembered. Highly cultured, urbane and courteous in manner, the impress of his personality was seen in everything he undertook; little wonder, therefore, that not only his choristers and the influential congregation of St. Stephen's Church, but the musical folk of the town generally, had a very high opinion of his powers. That the unique musical reputation which he enjoyed for so many years was justified can only be decided having

regard to the standpoint from which it was viewed.

Mr. Hewitt made no pretence of being an organist in the orthodox sense—he never played a Bach organ fugue in his life—nevertheless his extemporisations and accompaniments had a certain individuality and distinction which were unmistakable. Although his style inclined towards the brilliant and florid, his innate good taste never permitted it to degenerate to the commonplace or vulgar, or to exceed the bounds of artistic propriety. Occasionally he may have approached the border line, and I cite an instance which will also illustrate a phase of performance not uncommon fifty or sixty years ago.

In St. Stephen's, as in other churches, it was customary to introduce an interlude between the last two verses of the closing hymn. Its object may have been to eke out the hymn until the completion of the collection, but if so it would seem preferable to have introduced the extemporisation at the end of the hymn instead of before the last verse. At the service in question the last hymn was Charles Wesley's "Soldiers of Christ, arise," and towards the end of his improvisation Mr. Hewitt played an imitation of a military bugle call. Of course, such a device would be altogether contrary to our present day notions of artistic fitness, but it must be remembered that half-a-century ago a quite different standard obtained. The effect upon the congregation was electrical, or, as one who was present described it, never-to-be-forgotten.

Mr. Hewitt was a pupil of Mr. Skelton, and a rather amusing story is told of the two men. At a concert in connection with St. Stephen's, Mr. Skelton undertook to take part in a piano duet with his pupil, he playing the treble part. A short time previously, Mr. Richard C. Hewitt, a brother of the young organist, advised him to practise the treble part in addition to the bass. He demurred to this as unnecessary, Mr. Skelton having



already made himself responsible for it. "But," said Dick, "it is possible there may be an encore, and you may be asked to play the treble." Accordingly, Tom practised the treble part. At the concert the duet was vigorously applauded, especially by a small coterie of young fellows at the back of the hall, and presently loud cries of "encore," were raised, quickly followed by "Hewitt treble." "What is that they are saying?" enquired Mr. Skelton. "They want me to play the treble part this time," said Mr. Hewitt. The duet was accordingly played again, the performers changing parts, and Mr. Hewitt used to say with a chuckle that the second performance went much better than the first.

When Mr. Hewitt retired from the organistship in 1867 he was succeeded by Mr. George Kenningham. Like his brother Alfred, Mr. Kenningham was born and bred in an atmosphere of music, and, also like his brother, his inclination was more towards vocal than instrumental music.

His task at St. Stephen's was by no means an easy one. His predecessor's organ-playing had long been regarded as little short of inspired, and his personal influence was deservedly very great; a less experienced man than Mr. Kenningham, therefore, would have found it no light matter to follow him.

Another element of difficulty was found in the fact that the old so-called Evangelical type of service was fast becoming unfashionable, as more modern churches, with a choral service and surpliced choir, sprang up. Mr. Kenningham stayed at St. Stephen's nine years, and towards the end of 1876 undertook the organistship of Hornsea Parish Church, which he held for three years. He founded and conducted the Hornsea Vocal Society. Some years ago he went to New York, where he now resides.

The next organist of St. Stephen's Church was Mr. Edward Newton, who received his training at the

York School for the Blind. A talented performer, he was otherwise severely handicapped by his blindness, Mr. J. George Wood accordingly acted as the choir-master.

Mr. Newton died in 1891, and was succeeded by Mr. C. Carte Doorly, a choirboy of Holy Trinity Church. He held office for a few months only—the choirmaster being Mr. J. A. B. Sanderson—and afterwards filled the organist appointments of St. Michael's, Appleby, St. John's, Dumfries, and Yaxham Parish Church. Since 1898 he has been the very capable organist of the historic church of St. Mary, Beverley.

Mr. Doorly's successor, Mr. C. Johnson, F.R.C.O., had been the organist of Christ Church and the assistant organist of All Saints' Church. While he held the appointment at St. Stephen's, the organ was removed (1893) from the west gallery to the south-east end of the church, and advantage was taken of the opportunity to further enlarge and modernise it. This was done very effectively by Mr. J. J. Binns, of Leeds.

On Mr. Johnson's removal from Hull to undertake a post in South Wales, Mr. Percival Parrish, A.R.C.M., was appointed to succeed him. The present organist and choirmaster is Mr. Herbert Hogg, A.R.C.O. He is also the conductor of the Hessle Choral Society.

## ST. MARK'S CHURCH.

There are few districts in Hull which have been more completely transformed than that in which the church formerly known as "St. Mark's in the Groves" is situated. Its pleasant meadows and gardens, its orchards and shady groves, from which indeed it took its name, have long since disappeared. Even in 1841, when the foundation stone of the church was laid, though the surrounding fields still suggested an air

of rusticity, the sombre Kingston Cotton Mills already foreshadowed the change which a few years later resulted in a dense population in the midst of uninviting streets studded with oil mills and factories of various descriptions.

At the opening of the church on May 3rd, 1843, (the consecration was a few years later), the preacher was the Rev. A. J. Ram, Vicar of Beverley Minster, and in the absence of an organ a seraphine was used. It was played by Mr. Skelton, the choristers of Christ Church and other volunteers singing the service.

For some years the church was practically without a congregation, and difficulty was found in forming a choir. To overcome this a singing class was formed by Mr. George Crouch, the first organist and choir-master of St. Mark's, but with only partial success.

The appointment of Mr. Crouch, who was a brother of F. N. Crouch, the composer of "Kathleen Mavourneen," reveals the state of organ playing and the dearth of organists at this time, for he made no pretence of being a performer. He and his wife had been connected with an operatic company which made occasional visits to the town, and in 1839 they decided to settle in Hull, he as a teacher of singing, and she as a teacher of dancing, or, as the *Hull Packet* described her, as "a highly respectable and accomplished professor of the poetry of motion."

The organ was built in 1846, and opened on November 4th of that year by Mr. Skelton. It was the first important commission undertaken by Messrs. Forster and Andrews, and was spoken of as one of the finest German compass organs in the country. Several eminent musicians, including Dr. T. A. Walmisley, at that time the Cambridge University Professor of Music, came to the town, specially to inspect it. The specification of the instrument, which was placed in the west gallery was as follows :—

GREAT ORGAN—Compass CC to F, Open Diapason, Stopped Diapason Bass, Stopped Diapason Treble, Claribel Flute, Bourdon, Twelfth, Fifteenth, Sesquialtra, Cremorna.

SWELL ORGAN—Compass Tenor C to F, Tenoroon, Open Diapason, Stopped Diapason, Salicional, Principal, Fifteenth, Hautbois, Trumpet.

There were two octaves and two notes (CC to D) of pedals, but no pedal pipes, and, as a contemporary record quaintly states, there was a copular stop (*sic*) to connect the two organs.

At the opening service the Psalms were sung to a chant by Blow, the service was Clark in A, the anthem Clarke Whitfield's "In Jewry is God known," and during the collection the "Hallelujah" from Beethoven's "The Mount of Olives" was given. The choir was assisted by choristers from Holy Trinity Church. For the opening voluntary, Mr. Skelton extemporised a fugue (a somewhat elastic use of the term), and the aria "With verdure clad" from Haydn's "Creation" was played as the concluding voluntary, being specially selected to show off the soft stops of the organ.

On the first anniversary of the organ opening (November 4th, 1847), a special service was held at which Dr. S. S. Wesley, at that time the organist of Leeds Parish Church, presided at the organ. The Canticles were sung to his setting in F, and the anthem was Kent's "Blessed be Thou," members of the choir of Holy Trinity singing the principal parts. Dr. Wesley played Bach's E flat Fugue at the close of the service, this being one of the earliest public performances of a Bach organ fugue in Hull (see p. 140).

Mr. Crouch, who was a fairly prominent figure in local musical circles for several years, left St. Mark's in the early fifties, and was succeeded by Mr. Harris, an amateur. He was followed for a short time by Mr. J. H. Geeve, who a few months later was appointed to St. Peter's, and made way for Mr. J. Beeforth, an organ builder (the organ in St. Mary's, Lowgate, was

re-built by him in 1850) and an indifferent performer. His stay was a short one, and in 1854 Mr. W. P. Moore became the organist, and held office until 1878.

Among the choirmasters during Mr. Moore's time were Mr. Morison (organist of St. Mary's), Mr. Alfred Robinson, long known in the town as a particularly good trumpet player, Mr. Jones of the Spring Bank Orphanage, and Mr. John Stephenson, now of Market Weighton. For some time Mr. J. Johnson Field nominally held the choirmastership. In August 1866 the organ was removed to the north-east end of the gallery, and a surpliced choir was introduced.

Mr. Moore retired in 1878, after nearly a quarter of a century of voluntary service, and was succeeded by Mr. (now Dr.) T. G. Buffey, who had been a choir-boy at St. Mark's. He had as a coadjutor, Mr. S. G. Craig, afterwards the Rector of Lamplough, Cockermouth. Seven years later (in 1885) Mr. J. R. Stringer became the organist and choirmaster, retaining the post until 1905. In addition to having been an active member of the Vocal Society, Mr. Stringer has been intimately connected with the Hull Musical Union, of which he has held the Hon. Conductorship for some years.

The Musical Union was founded in 1884 at a meeting held at the Royal Station Hotel on January 23rd. The Mayor, Dr. (afterwards Sir) A. K. Rollit, was the first President, Lieut.-Col. Gleadow and Mr. T. W. Palmer the Vice-Presidents, and the provisional Committee were Lieut.-Col. Pudsey, Messrs. J. B. Anderson, J. A. Brown, Grant Dalton, C.E., J. Harrison C.E., W. Holder, M.R.C.S., S. B. Mason, G. W. Pyburn, M.R.C.S., Norman Salmond, W. C. Townsend, R. Toogood and W. H. Wellsted, C.E. The Hon. Treasurer was Mr. F. W. Holder, and the Hon. Secretary Mr. Herbert Firth. Another original member was Mr. Edward Corris, now one of the Vice-Presidents. He has taken a continuous interest in the Union since its



inception. Other original members were Messrs. W. T. Watson, Frank Helman, H. Toogood and W. S. Braithwaite. The first conductor was Mr. J. H. Green, for many years a very hard musical worker in the town. One of his successors (in 1891), Mr. Fred J. Harper, F.R.C.O., was an exceptionally able musician. A brilliant pianist, a ready and facile accompanist, his death in 1900, at the early age of thirty-five, was a distinct loss to music in Hull.

Mr. W. D. James has been the organist of St. Mark's since 1905.

## ST. PAUL'S CHURCH.

The organ in this church was built by Messrs. Forster and Andrews, in the west gallery, in 1852. It was designed to have twenty-six stops when complete, but in consequence of lack of funds, only fifteen were inserted at the beginning. Here is the list :—

GREAT ORGAN—Compass CC to F, Bourdon, Tenoroon, Open Diapason, Stopped Diapason (bass), Clarabel, Viol di Gamba, Principal, Fifteenth, Sesquialtra (3 ranks).

SWELL ORGAN—Compass Tenor C to F, Open Diapason, Stopped Diapason, Principal, Hautbois.

COUPLERS—Swell to Great, Great to Pedal.

Two octaves of German pedals.

It was "opened" on April 18th (1852) by Mr. E. W. Haigh, the organist of St. Mary's, Sculcoates. His pupil, Mr. T. Hall Sissons (now J.P.), was the first organist of the church, and Mr. Thos. Sissons, Senr., was the choirmaster for some years.

Mr. Sissons' successors have been Mr. Thomas Smith, a violinist long connected with the Harmonic Society, Mr. James Carr, organist of the same society, Mr. W. N. Lewendon, who later became the first organist of St. Barnabas's Church, and Mr. W. T. Marshall, who held the post from 1869 to 1898. Mr. Marshall's long spell

of voluntary service is another example of the devotion and enthusiasm on the part of the amateur organist to which the cause of church music owes so much. His work at St. Paul's will not soon be forgotten.

In 1867 the original design for the great organ was completed by the addition of a Twelfth, Flute, Dulciana, and Cornopean, and the organ was removed from the west gallery to a chamber at the south side of the chancel. In 1875 the Swell received its full complement of stops, a Lieblich Bourdon (16 feet), Flute d'Amour, Horn, and Clarion being added, and a set of Open Pedal Pipes was provided. The instrument was entirely re-constructed in 1898, when a Pedal Bourdon was added, the swell carried through its entire compass, and several mechanical alterations effected. Advantage was also taken of the opportunity of placing the organ in a somewhat more advantageous position. The cost of these alterations was defrayed by Mr. T. Hall Sissons and his brother, Mr. D. W. Sissons.

The present organist is Mr. Louis C. Ohlson, who was previously the organist of Patrington Church, and afterwards of St. Luke's.

## ST. CHARLES' ROMAN CATHOLIC CHURCH.

Unlike the music of the Church of England, which is almost exclusively written for voices alone, or for voices and organ, the music of the Roman Catholic Church is largely written either for voices unaccompanied, or for voices and orchestra; the organ, serving merely as a background. To this circumstance is probably due the fact that the chapel in Jarratt Street, dedicated to St. Charles Borromeo, never possessed an organ which could be considered worthy of it, or of its services, until quite recently.

The former chapel in North Street (long since pulled down), contained a diminutive one manual instrument, which was removed to St. Charles', and used at its opening, and for several years subsequently. It supplemented the more or less complete orchestra which for some years the chapel possessed.

The opening of St. Charles' on July 29th, 1829, was probably the most elaborate service, musically and ceremonially, which had been held in the town. At the High Mass the Celebrant was the Vicar General, the Rev. Benedict Rayment, the Deacon being the Rev. John Ball and the Sub-Deacon the Rev. Geo. Heptonstall. The Rev. Nicholas Rigby preached from the text, "O, come let us adore and fall down, let us kneel before the Lord our Maker" (Psalm XCV. v. 6), and in the Sanctuary were twelve priests.

The musical arrangements were undertaken by Mr. Robinson, the organist of the York Roman Catholic Chapel. A full band, led by Mr. Cummins, the lessee of the Hull Theatre Royal, included Mr. Thirlwall, Mr. White of Leeds (the principal cello), all the chief instrumentalists of the town, and several from York. The choir was composed of members of the Hull Choral Society, and the soloists were the Misses Julia and Cecilia Novello, Mr. Francisco Novello, and Mr. Terrail of London, Mr. Bennett of Manchester, and Mrs. Cummins, who was a local singer. Mr. Robinson played the organ.

The music was mostly from Haydn's 2nd Mass, but the Gloria was that from Mozart's 12th. The Hallelujah from the "Messiah" was sung at the close.

The first organist, or more strictly speaking, director of music, at St. Charles' was Mr. Cummins. He was a violinist, and from his connection with the Theatre Royal had the opportunity of drawing into the chapel orchestra instrumentalists, and not infrequently singers, who, as members of travelling companies, happened to be visiting the town. The occasional

assistance of operatic singers has continued up to quite recent times.

On Mr. Cummins' removal from the town in the early thirties, Mr. (afterwards Chevalier) T. F. Hewitt became the organist of St. Charles'. He conducted the orchestra at the special service on May 22nd, 1833, when the chapel was re-opened, and was assisted by Mr. Skelton as organist, and Mr. Rudersdorff as leader. The opening chorus from Graun's *Te Deum*, Hummel's "Alma Virgo," and several movements from the Masses of Haydn were performed.

The next "chief musician" of the chapel was Mr. Sigmont. He was a good violin player, and also essayed composition, several Motets and a Magnificat in C being specially written by him for the choir of St. Charles'. For some years he was the leader of the Sacred Harmonic Society, for which he wrote his Ode "The Red Cross Knight." His successor was Mr. Richard W. Hall, a well-known viola player, who afterwards became organist first of Cottingham, then of Kirkella.

Mr. James Vincent Bregazzi, who followed Mr. Hall, came to Hull in 1857, and until his death in 1900, was a well-known musical figure in the town, being in frequent request as a pianoforte accompanist. During his organistship (in 1866) the organ by Elliott, erected in St. John's Church in 1815, was purchased for St. Charles'. It had been removed from St. John's a short time previously for temporary use in St. Wilfred's, York. After slight alterations and much-needed renovation, its specification was:—

GREAT ORGAN—Open Diapason, Violin Diapason, Stopped Diapason (bass), Dulciana, Waldflöte, Principal, Fifteenth, Sesquialtra, Trumpet.

SWELL ORGAN—Open Diapason, Stopped Diapason, Flute D'Amour, Principal, Oboe, Trumpet.

PEDAL ORGAN—Bourdon.

COUPLERS—Swell to Great, Great to Pedal.

Compass of Great Organ CC to F in alt.

Compass of Swell Organ Tenor C to F in alt.

Although a decided improvement on its predecessor, this organ was by no means adequate for such a church as St. Charles'; nevertheless, it remained in the north gallery for forty-three years. It has recently (1909) been re-built and much improved by Messrs. Forster and Andrews.

In consequence of a disagreement with the Rector, the Rev. Father Trappes, Mr. Bregazzi's connection with St. Charles' ceased for a time, and Miss Jenny Cudworth, an excellent soprano singer, undertook the organist's duties. She was assisted by Mr. H. Deval. A year or two later, on Mr. Bregazzi's resumption, a male choir was formed, but their proceedings in the choir gallery so much annoyed the new Rector, the Rev. Canon Randerson, that he summarily dismissed both organist and singers, and temporarily closed the choir.

In 1869 Mr. F. R. Muller, Mus. Bac. Oxon., was appointed the organist, and on his resignation in 1874, Mr. Bregazzi was again re-instated. Subsequent organists have been Mr. Edward Hunter, an amateur, who later was the organist of St. Wilfred's Church, Boulevard, Mr. Louis Hermann, and Mr. F. J. Harper, F.R.C.O. The present organist is Mr. H. F. Fawcett.

## WALTHAM STREET WESLEYAN CHURCH.

Opened in 1815, this was one of the first Nonconformist places of worship to dispense with its band of instrumentalists to make way for an organ, which was decided upon in 1833. The choice of a builder lay between Ward of York and Nicholson of Rochdale. Ward, who was recommended by Mr. Skelton, had recently been given the order to build an organ for Christ Church, and on Nicholson being chosen to build one for Waltham Street Chapel, a good deal of curiosity was aroused as to the respective results. There were



only three or four organs in the town, and the erection of two new ones under such conditions was quite an uncommon event.

The following specification and description of the instrument was furnished by a then member of the congregation :—

GREAT ORGAN—Compass CC to F in alt, Double Diapason, Open Diapason, No. 1, Open Diapason, No. 2, Stopped Diapason, Flute, Principal, Twelfth, Fifteenth, Sesquialtra, Cornet, Trumpet.

SWELL ORGAN—Compass from Tenor C to F in alt, Open Diapason, Flute, Principal, Dulciana, Hautboy.

CHOIR ORGAN—(To meet the Swell, forming two complete sets of keys), Principal, Stopped Diapason.

“also a set of sixteen large German pedal pipes, a couplet to connect the Swell and Great Organs together at pleasure ; a couplet to connect the Great Organ keys with the feet, and a couplet to connect the keys with the pedal notes ; forming, as from the above scale will be apparent to every judge, an extremely complete and very powerful instrument.”

The chief virtue of this organ was that it claimed to be the loudest in Hull. In another respect it certainly could boast a superiority, for its two so-called choir organ stops, which went “through,” did to some extent mitigate the disadvantages of the tenor C swell.

The opening took place on October 13th, 1833, when Mr. Skelton was the organist, but the organ was in such an unfinished state, that it was not possible to judge of its proper effect. On October 22nd another service was held, at which Mr. Skelton had the assistance of members of the Hull Choral Society, and the following pieces were performed :—

RECIT.	..	.. “ Comfort Ye ”	..	} (“Messiah ”) Handel
AIR	..	.. “ Ev’ry Valley ”	..	
		<i>Mr. GEO. COVERDALE.</i>		
CHORUS	..	“ For unto us ”	..	
AIR ( <i>Mr. Wilkinson</i> )		} “ O Thou that Tellest ”		
AND CHORUS				



T. B. HOLMES, J.P.



CHORUS	.. " Hailstone " ( " Israel in Egypt " )	<i>Handel</i>
ANTHEM	" Who is this that cometh from Edom "	<i>Ken t</i>
(Verse parts by Choristers of Holy Trinity Choir).		
CHORUS	.. .. " Hallelujah " .. ..	<i>Handel</i>

The first organist of the chapel was Mr. Skelton. He only stayed a few months, as, preferring the liturgical service of the Church of England, to which he had been so long accustomed, he removed to Christ Church, where he remained until his appointment to Holy Trinity in 1838. His successor was a Mr. Bugg, an amateur, who was followed, in 1838, by Mr. George Leng. It was during Mr. Leng's association with the chapel that he helped to found the Sacred Harmonic Society. Mr. Samuel A. Garbutt was his coadjutor as choirmaster, or, as he was somewhat grandiloquently described in the inscription on a silver salver with which he was presented, conductor of the orchestral department.

When Mr. Leng was appointed to St. Mary's Church, Lowgate, in 1849, his place at Waltham Street Chapel was taken by a Mr. Hobday, who in his turn was followed by Mr. J. Woodall Mayfield, and Mr. Thomas Oates.

Mr. T. B. Holmes (now J.P.) became the organist of the chapel in 1855. For a year or two previously he had been the organist of Gt. Thornton Street Wesleyan Chapel. There he began an amateur musical career, which has had a quite unique influence upon Wesleyan music in the town. Through his exertions the large organ in Beverley Road Chapel was built in 1862. Though now old-fashioned, it was originally considered a remarkably fine instrument, and by special request was exhibited at the Great Exhibition in London of the year of its construction. Mr. Holmes played it until the opening of Coltman Street Chapel in 1871, when he was again the means of the erection of a still finer instrument, at which he presided until his removal to

Hornsea in 1874, since which time he has been the organist of the Wesleyan Chapel there, thus covering an uninterrupted period of honorary service of fifty-six years. As the founder and President of the Hornsea Vocal Society, as President (since 1896) of the Hull Vocal Society, and in innumerable other ways, he has exerted the best possible influence on music in Hull and district; and his kindly help and never-failing geniality and courtesy have endeared him to all those who have had the privilege of working with him.

Mr. Holmes's successor at Waltham Street Chapel was Mrs. W. T. Watson, a member of the old Hull musical family of Coverdale. An excellent musician, and a sympathetic accompanist, she was much esteemed in the town. For some years she was the organist of the Harmonic Society.

Mr. Thomas Atkinson, who became the organist in 1861, was a son of Mr. George Atkinson, for many years the organist of St. Mary's Church, and brother of Mr. Joseph Atkinson, J.P. During his organistship the instrument was re-modelled by Cuthbert. A set of 16-feet open pedal pipes was provided, and the old G pedal-board was replaced by one with a compass down to C. Several new stops also were added, but, like the proverbial putting of new wine into old bottles, the result was not satisfactory. The clumsy tracker action was most distressing to the player, and the effect of the great organ reeds was enough to make him shudder, while it was very disconcerting to find the treble part of a stop high up at the right-hand side of the keys, and its bass complement located to the left.

Another re-construction was effected in 1875 by Messrs. Radcliffe and Sagar of Leeds, with equally unsatisfactory results, and in 1896 the old Nicholson organ, or what remained of it, was displaced by the present three manual instrument, by Messrs. Abbott and Smith of Leeds. It was "opened" by Dr. A. H.



Mann of Cambridge on Sept. 24th of that year, and recitals were also given by Dr. G. H. Smith and Mr. Charles Allan.

The organists of the chapel since Mr. Atkinson have been Messrs. John Booth, Samuel Booth, T. F. Christie, J. Pybus, G. E. Franklin, G. B. Blanshard, F. H. Harrison, C. Dunipace, G. W. Stephenson and Charles Allan. The present organist is Mr. Harold D. Winter.

After the erection of the organ in 1833, it was considered so satisfactory that the Trustees of the Wesleyan Methodist Chapels in the town not only voted a gratuity of £10 "in consideration of the very punctual and honourable manner in which Mr. Richard Nicholson, of Rochdale, has fulfilled his contract with them for the erection of an organ in Waltham Street Chapel," but they also gave him the order for an organ for

### WESLEY CHURCH, HUMBER STREET.

The chapel was opened on April 5th, 1833, and a small organ made for it by Mr. Frederick Whitley, of Wellington Mart, Hull, whose nephew, Mr. John W. Whitley, organist to the Earl of Harewood, played at the opening services.

This local product, the first organ by a Hull builder, was not a success, so the Nicholson instrument was obtained. Like its predecessor, it was quite small, containing eight stops on the great organ, and four on the swell, and cost £170. It had an octave and a half of G pedals, and the usual tenor C swell. These aboriginal features it retained until 1902, when it was re-modelled by Mr. H. Sherwood. After the chapel was given up it was removed to Wesley Hall, Leicester.

Among the organists of Wesley Chapel have been Mr. Chas. Harrison, Mr. W. B. Nightingale, Mr. J. Kershaw, Mr. W. B. Lloyd, Miss Crosby, Dr. J. A. Rawlings (now, and for many years a medical man in

Swansea), Mr. E. Morris Meggitt, Mr. G.W. Stephenson, G. T. Crumpton, Mr. Mason, Mr. E. Coopland, Mr A. B. Vear and Mr. W. B. Hebden.

### KINGSTON WESLEYAN CHURCH.

The organ in this large building, opened in 1841, provided an object lesson in the art of organ-placing. Absolutely unconfined, and with an abundance of head room, its position in the gallery at the south end was an ideal one, and added materially to its effect. It gave the impression of a much larger instrument than would be suggested by its quite limited specification, which was prepared by the builder, Jones of Sheffield, and was as follows :—

GREAT ORGAN—(Compass GG to F in alt), Open Diapason, No. 1, Open Diapason, No. 2, Dulciana, Stopped Diapason, Principal, Twelfth, Fifteenth, Mixture, Sesquialtra, Trumpet.

SWELL ORGAN—(Compass Tenor C to F in alt), Open Diapason, Stopped Diapason, Principal, Mixture, Trumpet, Hautboy.

PEDAL ORGAN—(Compass GGG to D) Open Diapason.

COUPLERS—Swell to Great, Great to Pedal.

It was provided with five composition pedals, being the first organ in the town to be provided with these useful adjuncts.

The opening took place on August 22nd, 1841, when Mr. Jeremiah Rogers of Doncaster was the organist. Among other pieces he played several by Thomas Adams, including the variations on "Adeste Fideles," and "The heavens are telling," arranged by Dr. Gauntlett; but his programme was specially interesting because it included Bach's "St. Ann's" fugue, this being the first public performance of one of the great pedal fugues of Bach in Hull.

The first organist of the chapel, Mr. Chas. Harrison, kept the appointment until 1853, when he went to

St. Peter's, Drypool. Mr. G. D. Storry, who succeeded him, remained until 1877. He subsequently was appointed the organist of Beverley Road Chapel (1881-1893).

Other organists of Kingston Chapel have been Mr. G. W. Stephenson and Mr. J. T. Russell. The present organist is Mr. E. Coopland.

## ALBION CONGREGATIONAL CHURCH.

In the minute book of this chapel it is stated that the following resolution was passed at a Deacons' meeting held on September 19th, 1842 :—

“That notice be given to the Clerk and Singers that their services will not be required after Lord's Day, Oct. 2nd, as the erection of the Organ will then be fully completed.”

It had been announced in the *Hull Advertiser* the previous January that a “stupendous” organ was being built for the chapel by Ward of York, and expectation ran high as to what manner of instrument it would be. In the same paper, on October 7th, 1842, appeared the following :—

“This fine and powerful instrument, erected by Mr. Ward, is now completed. It is, we understand, of greater compass than any other organ in this town. The manual of the Great Organ extends from FFF (omitting FFF sharp), to F in altissimo, every stop containing sixty notes; the swelling organ from FF to F in altissimo; every stop having forty-nine notes. There are ten stops in the Great Organ, eight in the Swell, and two in the Pedal Organ, which contains an octave and a half of German pedals and a Trombone stop. These can be coupled at pleasure with the manual of the Great Organ. There are two Swell Couplers, a unison and an octave; the latter converts the Diapasons of the Swell into Principals, the Principals into Fifteenths, and the Reeds into Clarions. There are four composition

pedals to vary *ad libitum* the power and tone of the instrument. We have had an opportunity of inspecting this noble organ during the progress of its erection, and whether we consider the volume of its tones, or the voicing of the pipes, we think Mr. Ward has succeeded in producing a truly rich and beautiful instrument. It has one advantage possessed by few provincial organs—we refer to the fact of the Swelling Organ being extended downward to FF (C is the usual limit). This will be found very efficient in giving the full crescendo and diminuendo in the accompaniment of psalmody. The keys of the Swelling Organ are continued through the remaining octave, and act on the keys of the great manual. We have ascertained that the scheme of this great organ requires and contains no less than 1390 pipes.

Such was the glowing account of this “stupendous” organ, which certainly contained features in advance of what had been seen in Hull organs previously. The swell octave coupler was regarded as remarkably ingenious; and it is curious to observe that the value of the extended compass of the swell is frankly attributed to the increased opportunity it afforded the performer to indulge in the bad old habit of pumping the swell pedal during the accompanying of the hymn tunes.

The organ was formally “opened” on Friday, October 7th, 1842, by Dr. Camidge, the then organist of York Minster, and Mr. J. W. Holder was installed the first organist. In December 1853, Mr. Holder resigned, and for a considerable time Mrs. Wm. Hudson undertook the duties.

In 1855 Mr. J. W. Stephenson (later of St. John’s, and conductor of the Harmonic Society), became the organist, and was followed twelve months later by Mr. W. P. Moore. Mr. Thomas Hopkinson was appointed in 1858, and remained until 1872. During his organistship the organ was re-constructed, and converted into a CC instrument by Cuthbert.

Mr. Charles Bradbury was appointed to the post in 1872, and after a very short stay, was succeeded by

Mr. M. B. Spurr. A lawyer by profession, Mr. Spurr had very distinct gifts, both as a musician and a humourist. He was a very good pianoforte player, and a remarkably clever man in various directions. His success as an entertainer after the manner of the Grossmiths was very marked, and his death a few years ago cut short a very promising career.

The organists of the chapel since Mr. Spurr have been Mrs. W. T. Watson and Messrs. F. J. Harper, F.R.C.O., F. P. West, A. F. Howard and W. D. James. The present organist is Mr. W. D. Craven.

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I must now bring this short account of music in Hull in bygone days to a close. A future chronicler may be able to continue the narrative from the point at which I leave off. His perspective will enable him to see how those who are now engaged in the making of local musical history fulfilled their responsibilities and embraced their opportunities, in the same way as we have endeavoured in these pages to take note of the way in which the old organists and other musical workers acquitted themselves of their task.

It would be idle to suggest that the old musicians here treated of were of the highest order of excellence, or that their work was of absorbing interest. Nevertheless, this record of two centuries of musical work in Hull may claim some justification, if it be admitted that not only the material progress of the community, but also the collateral advance in intellectual and artistic matters is entitled to consideration. It is difficult to picture the old town of Hull as it appeared two hundred years ago, the transformation has been so complete; equally great has been the change in its musical life since the organ was first heard in Holy Trinity Church on March 2nd, 1712.





## APPENDICES.



## APPENDIX A.

### SPECIFICATION OF THE ORGAN IN HOLY TRINITY CHURCH, HULL.

BY MESSRS. FORSTER & ANDREWS.

#### GREAT ORGAN.

Manual Compass CC to A (58 notes).

						Feet.	Pipes.
1.	Double Open Diapason	..	..	..	..	16	58
2.	Large Open Diapason	..	..	..	..	8	58
3.	Small Open Diapason	..	..	..	..	8	58
4.	Gamba	..	..	..	..	8	58
5.	Flute Harmonic	..	..	..	..	8	58
6.	Stopped Diapason	..	..	..	..	8	58
7.	Principal	..	..	..	..	4	58
8.	Waldflöte	..	..	..	..	4	58
9.	Twelfth	..	..	..	..	2 $\frac{2}{3}$	58
10.	Fifteenth	..	..	..	..	2	58
11.	Mixture 4 ranks	..	..	..	..		232
12.	Double Trumpet	..	..	..	..	16	58
13.	Posaune	..	..	..	..	8	58
14.	Clarion	..	..	..	..	4	58

#### SWELL ORGAN.

1.	Bourdon	..	..	..	..	16	58
2.	Open Diapason	..	..	..	..	8	58
3.	Rohr Flute	..	..	..	..	8	58
4.	Salicional	..	..	..	..	8	58
5.	Echo Gamba	..	..	..	..	8	58
6.	Voix Celestes	..	..	..	..	8	46
7.	Vox Angelica	..	..	..	..	8	46
8.	Hohlflöte	..	..	..	..	4	58
9.	Principal	..	..	..	..	4	58
10.	Fifteenth	..	..	..	..	2	58
11.	Mixture 2 ranks	..	..	..	..		116
12.	Mixture 3 ranks	..	..	..	..		174
13.	Contra Fagotto	..	..	..	..	16	58
14.	Horn	..	..	..	..	8	58
15.	Oboe	..	..	..	..	8	58
16.	Clarion	..	..	..	..	4	58
17.	Tremulant for Flue Work						
18.	Tremulant for Reeds						

## CHOIR ORGAN.

					Feet.	Pipes
1. Lieblich Bourdon .. .. .	..	..	..	..	16	58
2. Dulciana .. .. .	..	..	..	..	8	58
3. Lieblich Gedact .. .. .	..	..	..	..	8	58
4. Bell Gamba .. .. .	..	..	..	..	8	58
5. Viol d'Orchestre .. .. .	..	..	..	..	8	58
6. Flauto Traverso .. .. .	..	..	..	..	4	58
7. Lieblichflöte .. .. .	..	..	..	..	4	58
8. Piccolo .. .. .	..	..	..	..	2	58
9. Corno di Bassetto .. .. .	..	..	..	..	8	58

Pedal Compass CCC to F (30 notes)

SOLO ORGAN CC TO A, 58 NOTES.

1. Open Diapason (from No. 2 Gt.) .. .. .	..	..	8	58
2. Clarabella .. .. .	..	..	8	58
3. Concert Flute .. .. .	..	..	4	58
4. Double Trumpet (from No. 12 Gt.) .. .. .	..	..	16	58
5. Orchestral Oboe .. .. .	..	..	8	58
6. Vox Humana .. .. .	..	..	8	58
7. Tuba Harmonic .. .. .	..	..	8	58
8. Tremulant .. .. .	..	..	..	..

Nos. 3, 5, and 6 enclosed in Swell Box.

## PEDAL ORGAN.

1. Open Diapason .. .. .	..	..	..	..	16	30
2. Violone .. .. .	..	..	..	..	16	30
3. Bourdon .. .. .	..	..	..	..	16	30
4. Gross Quint .. .. .	..	..	..	..	10 $\frac{2}{3}$	30
5. Principal .. .. .	..	..	..	..	8	30
6. Flute .. .. .	..	..	..	..	8	30
7. Contra Trombone (18 notes from No. 8) .. .. .	..	..	..	..	32	30
8. Trombone .. .. .	..	..	..	..	16	30
9. Trumpet .. .. .	..	..	..	..	8	30
10. Pedal Octave						

## COUPLERS.

1. Swell to Great.	7. Solo Unison off.
2. Swell to Choir.	8. Solo Octave.
3. Swell Octave.	9. Choir to Great.
4. Swell sub-Octave.	10. Swell to Pedals.
5. Solo to Swell.	11. Choir to Pedals.
6. Solo to Great.	12. Solo to Pedals.
	13. Great to Pedals.

Four double-action Composition Pedals to Great and Pedal.

Four double-action Composition Pedals to Swell.

Great to Pedal by Pedal.

Swell to Great by Pedal.



Three Pistons to Great (1 adjustable).  
 Three Pistons to Swell (1 adjustable).  
 Three Pistons to Choir (1 adjustable).  
 Two balanced Swell Pedals.  
 Balanced Crescendo and Sforzando Pedal.  
 Tubular Pneumatic Action throughout.  
 Pressures of wind, 3,  $3\frac{1}{2}$ ,  $4\frac{1}{2}$ , and 6. 7 Reservoirs.  
 Kinetic Blower and 5 h.p. B.T.H. Motor.  
 Case and Console of Wainscot Oak.  
 Decorated front pipes.

### SPECIFICATION OF THE ORGAN IN QUEENS' HALL, HULL.

BY MESSRS. FORSTER & ANDREWS.

Manual Compass CC to C (61 notes).

Pedal Compass CCC to G (32 notes).

#### GREAT ORGAN.

					Feet.	Pipes.
1.	Double Open Diapason	..	..	..	16	61
2.	Large Open Diapason	..	..	..	8	61
3.	Small Open Diapason	..	..	..	8	61
4.	Clarabella	..	..	..	8	61
5.	Doppelflöte	..	..	..	8	61
6.	Dulciana	..	..	..	8	61
7.	Principal	..	..	..	4	61
8.	Harmonic Flute	..	..	..	4	61
9.	Fifteenth	..	..	..	2	61
10.	Twelfth	..	..	..	$2\frac{1}{2}$	61
11.	Mixture, 3 ranks	..	..	..	..	183
12.	Tromba	..	..	..	8	61
13.	Clarion	..	..	..	4	61

#### SWELL ORGAN.

1.	Lieblich Bourdon	..	..	..	16	61
2.	Open Diapason	..	..	..	8	61
3.	Rohrflöte	..	..	..	8	61
4.	Viol d'Orchestre	..	..	..	8	61
5.	Salicional	..	..	..	8	61
6.	Voix Celestes	..	..	..	8	49
7.	Waldflöte	..	..	..	4	61
8.	Gemshorn	..	..	..	4	61
9.	Flageolet	..	..	..	2	61
10.	Mixture, 3 ranks	..	..	..	..	183
11.	Contra Fagotto	..	..	..	16	61
12.	Horn	..	..	..	8	61

						Feet	Pipes.
13.	Oboe	..	..	..	..	8	61
14.	Vox Humana	..	..	..	..	8	61
15.	Clarion	..	..	..	..	4	61
16.	Tremulant						

SOLO ORGAN.  
(Enclosed in Swell Box).

1.	Viol d' Orchestre	..	..	..	..	8	61
2.	Voix Celestes	..	..	..	..	8	49
3.	Dulciana	..	..	..	..	8	61
4.	Lieblich Gedact	..	..	..	..	8	61
5.	Flauto Traverso	..	..	..	..	4	61
6.	Harmonic Piccolo	..	..	..	..	2	61
7.	Tubular Bells	..	..	..	..		25
8.	Corno di Bassetto	..	..	..	..	8	61
9.	Orchestral Oboe	..	..	..	..	8	61
10.	Musette	..	..	..	..	8	49

Side Drums by Pedal.                      Thunder Pedal.  
Bird Whistle.                      Big Drum.                      Timpani.

PEDAL ORGAN.

1	Acoustic Bass (32 notes from Pedal No. 3)	..	32		
2.	Open Diapason	..	16	..	32
3.	Sub Bass	..	16	..	32
4.	Lieblich Bourdon (32 notes from No. 1 Swell)	..	16		
5.	Violone (32 notes from No. 1 Great)	..	16		
6.	Bass Flute (20 notes from Pedal No. 3)	..	8	..	12
7.	Principal (20 notes from Pedal No. 2)	..	8	..	12
8.	Trombone	..	16	..	32
9.	Trumpet (20 notes from Pedal No. 8)	..	8	..	12

COUPLERS.

1.	Swell to Great.	10.	Swell to Pedal.
2.	„ to Solo.	11.	Solo to Pedal.
3.	„ Sub-octave.	12.	„ to Great.
4.	„ Octave.	13.	„ Sub-octave.
5.	„ Octave to Great.	14.	„ Octave.
6.	„ Sub-octave to Great.	15.	„ Octave to Great.
7.	„ Octave to Solo.	16.	„ Sub-octave to Great.
8.	„ Sub-octave to Solo.	17.	„ Unison off.
9.	„ Unison off.	18.	Great to Pedal by Pedal.

Six Combination Pistons to Great—two adjustable.

Six Combination Pistons to Swell—two adjustable.

Four Combination Pistons to Solo—two adjustable.

Four Composition Pedals to Swell.

Balanced Solo Pedal.

Balanced Swell Pedal.

Balanced Crescendo Pedal (compound).

Crash Pedal to Great.

„ to Swell.

Case of Canary Wood, Stained and Polished, designed by the Builders.

Front Pipes Silvered, and Gilt Bay Leaves.

Tubular Pneumatic Action throughout.

Detached Console of Oak. Splayed Jambs.

Blown by an Electric Motor and Compound Fan.

### SPECIFICATION OF THE ORGAN IN SCULCOATES (ALL SAINTS') PARISH CHURCH, HULL.

BY MESSRS. FORSTER & ANDREWS.

Manual Compass CC to G (56 notes).

Pedal Compass CCC to F (30 notes)

#### GREAT ORGAN.

					Feet.	Pipes.
1. Double Open Diapason	..	..	..	..	16	56
2. Open Diapason	..	..	..	..	8	56
3. Violin Diapason	..	..	..	..	8	56
4. Hohlflöte	..	..	..	..	8	56
5. Waldflöte	..	..	..	..	4	56
6. Principal	..	..	..	..	4	56
7. Fifteenth	..	..	..	..	2	56
8. Mixture, 3 ranks	..	..	..	..	..	168
9. Trumpet	..	..	..	..	8	56

#### SWELL ORGAN.

1. Lieblich Bourdon	..	..	..	..	16	56
2. Open Diapason	..	..	..	..	8	56
3. Stopped Diapason	..	..	..	..	8	56
4. Salicional	..	..	..	..	8	56
5. Voix Celestes	..	..	..	..	8	44
6. Viol d' Orchestre	..	..	..	..	8	56
7. Principal	..	..	..	..	4	56
8. Harmonic Piccolo	..	..	..	..	2	56
9. Mixture, 3 ranks	..	..	..	..	..	168
10. Cornopean	..	..	..	..	8	56
11. Oboe	..	..	..	..	8	56
12. Clarion	..	..	..	..	4	56
13. Tremulant.						

#### CHOIR ORGAN.

1. Gamba	..	..	..	..	8	56
2. Dulciana	..	..	..	..	8	56
3. Lieblich Gedact	..	..	..	..	8	56
4. Flauto Traverso	..	..	..	..	4	56

						Feet.	Pipes
5. Flautino	..	..	..	..	..	2	56
6. Clarinet	..	..	..	..	..	8	44

## PEDAL ORGAN.

1. Acoustic Bass (30 notes from Pedal No. 3)	..	32	
2. Open Diapason	..	16	30
3. Bourdon	..	16	30
4. Violone (by tubular transmission from Great No. 1)	..	16	
5. Flute	..	8	
6. Violoncello	..	8	30
7. Trombone	..	16	30

## COUPLERS.

- |                      |                      |
|----------------------|----------------------|
| 1. Swell to Great.   | 5. Swell to Pedal.   |
| 2. Swell to Choir.   | 6. Great to Pedal.   |
| 3. Swell Octave.     | 7. Choir to Pedal.   |
| 4. Swell Sub-octave. | 8. Swell Unison off. |

Three Double-action Composition Pedals to Great and Pedal.

Three Double-action Composition Pedals to Swell.

Great to Pedal by Pedal.

Tubular Pneumatic Action throughout.

Front Pipes Silvered, and Gilt Bay Leaves.

Blown by an Electric Motor by Messrs. Watkins and Williams.

# SPECIFICATION OF THE ORGAN IN COLTMAN STREET WESLEYAN CHURCH, HULL.

BY MESSRS. FORSTER & ANDREWS.

Manual Compass CC to A (58 notes).

Pedal Compass CCC to G (32 notes).

## GREAT ORGAN.

1. Double Open Diapason	..	..	..	..	16	58
2. Large Open Diapason	..	..	..	..	8	58
3. Small Open Diapason	..	..	..	..	8	58
4. Gamba	..	..	..	..	8	58
5. Hohlflöte	..	..	..	..	8	58
6. Stopped Diapason	..	..	..	..	8	58
7. Dulciana	..	..	..	..	8	58
8. Principal	..	..	..	..	4	58
9. Harmonic Flute	..	..	..	..	4	58
10. Twelfth	..	..	..	..	2 $\frac{2}{3}$	58
11. Fifteenth	..	..	..	..	2	58
12. Mixture, 3 ranks	..	..	..	..		174
13. Double Trumpet (prepared)	..	..	..	..		
14. Trumpet	..	..	..	..	8	58
15. Clarion	..	..	..	..	4	58

SWELL ORGAN.						Feet.	Pipes.
1.	Bourdon	..	..	..	..	16	58
2.	Open Diapason	..	..	..	..	8	58
3.	Rohrflöte	..	..	..	..	8	58
4.	Echo Dulciana	..	..	..	..	8	58
5.	Principal	..	..	..	..	4	58
6.	Waldflöte	..	..	..	..	4	58
7.	Fifteenth	..	..	..	..	2	58
8.	Mixture, 3 or 4 ranks	..	..	..	..	..	220
9.	Horn	..	..	..	..	8	58
10.	Oboe	..	..	..	..	8	58
11.	Vox Humana	..	..	..	..	8	58
12.	Clarion	..	..	..	..	4	58

## CHOIR ORGAN (in Swell Box).

1.	Flauto Amabile	..	..	..	..	8	58
2.	Echo Gamba	..	..	..	..	8	58
3.	Voix Celestes	..	..	..	..	8	51
4.	Vox Angelica	..	..	..	..	8	51
5.	Hohlflöte	..	..	..	..	8	58
6.	Flauto Traverso	..	..	..	..	4	58
7.	Piccolo	..	..	..	..	2	58
8.	Corno do Bassetto	..	..	..	..	8	58

## PEDAL ORGAN.

1.	Open Diapason	..	..	..	..	16	32
2.	Violone (by tubular transmission from No. 1 Great)	..	..	..	..	16	
3.	Bourdon	..	..	..	..	16	32
4.	Principal (by tubular transmission from No. 1)	..	..	..	..	8	14
5.	Bass Flute (30 notes by tubular transmission)	..	..	..	..	8	14
6.	Quint (32 notes by tubular trans- mission)	..	..	..	..	10 $\frac{2}{3}$	
7.	Violoncello	..	..	..	..	8	32
8.	Trombone	..	..	..	..	16	32
9.	Trumpet (32 notes by tubular transmission)	..	..	..	..	8	14

## COUPLERS.

- |                     |                     |
|---------------------|---------------------|
| 1. Swell to Great.  | 5. Great to Pedals. |
| 2. Swell Octave.    | 6. Choir to Pedals. |
| 3. Swell to Choir.  | 7. Choir to Great.  |
| 4. Swell to Pedals. |                     |

Three Double-action Combination Pedals and two Pneumatic Pistons to Great, which also draw a suitable combination on the Pedals.

Three Double-action Combination Pedals to Swell.

Lever Pneumatic Action to Great Organ.

Tubular Pneumatic Action to Pedal Organ.



## APPENDIX B.

The Hull and East Riding College of Music was formally constituted at a meeting held in the Town Hall, Hull, on October 6th, 1903, under the presidency of the Sheriff of Hull (V. Dumoulin, Esq.). Its inception emanated from the Council of the Hull Literary and Philosophical Society, who generously offered the use of the house No. 4 Albion Street, rent free for a term of years, for the purpose of the College. Messrs. Holder Bros. most liberally offered to provide all the pianos required for the use of the College free of cost, and Messrs. Gough and Davy kindly undertook to furnish one of the main rooms entirely at their own expense. A fund was raised (£500) by public subscription to defray the formation expenses, and Mrs. Russell Starr, F.R.A.M., made a handsome gift of orchestral scores and parts, forming the nucleus of a musical library for the use of students connected with the College.

Mr. E. Bolton, J.P. was the first to moot the idea of a College of Music, and Mr. B. S. Jacobs, the President of the Literary and Philosophical Society in 1903, heartily supported it. These two gentlemen, together with the present writer, met several times in the early summer of that year, and as a result, a provisional musical committee was formed, consisting of Mrs. Russell Starr, F.R.A.M., Miss J. Langford, A.R.C.M., and Messrs. Bentley, Buffey, Hudson, Jannsen, Lancelot, Porter, and Smith. A scheme for the working of the College was formulated by this Committee.

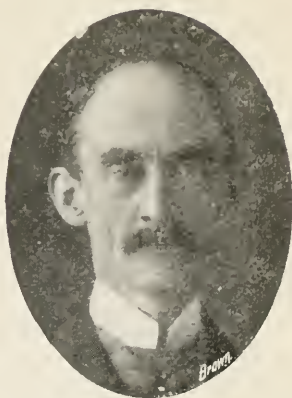
The first officials were:—*President*, Mr. Victor Dumoulin; *Vice-President*, Col. Clarke, V.D.; *Treasurer*, Mr. H. A. Learoyd, M.A., LL.B.; *Secretary*,

# HULL AND EAST RIDING COLLEGE OF MUSIC.

ORIGINAL OFFICIALS OF THE COLLEGE.



COL. G. H. CLARKE, V.D.  
*Vice-President.*



E. BOLTON, J.P.,  
*Who suggested the formation  
of the College.*



VICTOR DUMOULIN (SHERIFF OF HULL 1893).  
*President.*



H. A. LEAROYD, M.A., LL.B.,  
*Treasurer.*



G. H. SMITH, Mus. Doc. OXON.,  
*Principal.*



Mr. W. Porter, F.R.C.O. ; *Principal*, Dr. G. H. Smith ;  
*Registrar*, Miss V. Daniell.

It would be impossible to speak too highly of the services rendered to the College and to the cause of music in Hull by Messrs. Dumoulin, Clarke, Learoyd, Jacobs, and Bolton. They have laboured untiringly and unceasingly, and it is satisfactory to know that their efforts have not been in vain, and that the College is doing excellent work and is in a prosperous condition.

The present officials of the College are :—

**Patrons :**

THE MOST HON. THE MARQUESS OF RIPON, K.G.  
THE RIGHT HON. LORD WENLOCK.  
THE RIGHT HON. LORD HOTHAM.  
SIR H. SEYMOUR KING, K.C.I.E., M.P.  
SIR FREDK. BRIDGE, M.V.O., MUS. DOC., OXON.  
(King Edward Professor of Music, University of London).  
SIR CHARLES V. STANFORD, M.A., MUS. DOC., D.C.L.  
(Professor of Music University of Cambridge).  
W. H. CUMMINGS, Esq., MUS. DOC., F.S.A.,  
(Principal Guildhall School of Music).  
A. HOLLINS, Esq.  
A. STANLEY WILSON, Esq., M.P.

**Principal :**

G. H. SMITH, Esq., Mus. Doc., Oxon.

**Hon. Treasurer :**

ATKINSON PICKERING, Esq.

**Hon. Secretary :**

E. HARRISON, Esq., M.A., M.D.

**Hon. Auditor :** T. FAWLEY JUDGE, Esq.

**Chairman of Council :** COL. G. H. CLARKE, V.D.

**Vice-Chairman :** V. DUMOULIN, Esq.

**Council :**

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W. BENNETT, Esq., J.P.,  
Grimsby.  
J. J. BICKERSTETH, Esq.  
E. BOLTON, Esq., J.P.  
A. W. M. BOSVILLE, Esq., J.P.  
T. G. BUFFEY, Esq., Mus.Doc.,  
Dunelm.  
H. R. CATTLEY, Esq.  
J. DIXON, Esq.

Mrs. V. DUMOULIN.  
E. O. DYKES, Esq., Hessle.  
C. H. GORE, Esq., M.A.  
J. G. HAY HALKETT, Esq., S.M.  
Mrs. F. W. HOLDER.  
J. W. HUDSON, Esq., Mus. Bac.,  
Oxon.  
B. S. JACOBS, Esq.  
Mrs. A. N. JAMESON, Hessle.  
W. JANSSEN, Esq.

**Council**—*continued.*

R. LANCELOT, Esq.	H. W. PIGEON, Esq., M.A., M.D.
Miss J. LANGFORD, A.R.C.M.	S.W. PILLING, Esq., Welton Hall
H. A. LEAROYD, Esq., M.A., LL.B.	Mrs. CHAS. RICHARDSON.
R. A. MARR, Esq.	H. H. SISSONS, Esq.
Mrs. P. MAYFIELD.	Mrs. RUSSELL STARR, F.R.A.M
Miss K. MAYES, L.R.A.M.	A. WALLERSTEIN, Esq.

**Committee of Management:**

Dr. T. G. BUFFEY.	Mr. W. PORTER.
Mr. J. W. HUDSON.	Mrs. RUSSELL STARR.
Mr. W. JANSSEN.	Dr. G. H. SMITH.
Miss LANGFORD.	

**Registrar:** Miss V. DANIELL.



## APPENDIX C.

PAST AND PRESENT ORGANISTS AND CHURCH  
MUSICIANS CONNECTED WITH HULL, NOT  
MENTIONED IN THE FOREGOING PAGES :—

W. E. ABRAHAM, A.R.C.O., formerly Organist St. Augustine's Church.

H. L. ADAMS, Mus. Bac. (Dunelm), F.R.C.O., formerly Organist St. Luke's Church. Died 1902.

C. W. ALLINGTON, formerly Organist Campbell Street U.M. Church.

E. A. ANDREWS, formerly Organist St. Augustine's Church.

H. ARCHER, Organist St. Saviour's Church, Wilmington.

THOMAS ARMITAGE, formerly Organist Bourne Primitive Methodist Church.

H. ASMAN, B.A., formerly Organist Queen's Road Wesleyan Church.

WALTER BATES, Organist St. Philip's Church.

S. G. B. BEAUMONT, Organist Central Baptist Church.

J. P. BEAUMONT, formerly Organist George Street Baptist Church.

ARTHUR BLYTH, Organist Hessle Road Congregational Church.

A. W. M. BOSVILLE, J.P., Member of Council Hull and East Riding College of Music, Organist of Rudston Church.

C. W. BOWDLER, LL.D., M.A., Mus. Bac. (Dublin), Writer of Church Music. Born in Hull, 1839.

MISS E. BRADBURY, formerly Organist Hope Street Congregational Church.

W. BRIGGS, Organist Newland Congregational Church.

J. W. BRODIE, L.R.A.M., formerly Organist Williamson Street Primitive Methodist Church.

A. BROWN, A.R.C.O., Organist Coltman Street Wesleyan Church.

P. CHIGNELL, F.R.C.O., Professor Hull and East Riding College of Music, Organist Hessle Church.

S. H. CLARK, formerly Organist Queen's Road Wesleyan Church.

J. COOPER, Organist Lambert Street Primitive Methodist Church

# 158 HULL ORGANS AND ORGANISTS

ROBERT R. COVERDALE, formerly Organist Fish Street Congregational Church.

JOHN DANT, formerly Organist St. Barnabas' Church.

H. L. DOWSING, M.R.C.S., formerly Organist Queen's Road Wesleyan Church.

J. W. DRY, Organist St. Luke's Church.

JOHN DUNCAN, formerly Organist Bethel Methodist New Connexion Church.

JOHN ELLIS, formerly Assistant Organist Coltman Street Wesleyan Church. Died 1889.

A. H. FOX, Organist Kirkella Church, formerly Organist St. John's, Newington.

W. OWEN GUEST, Organist Campbell Street United Methodist Church.

J. G. HALL, Junr., Organist Williamson Street Primitive Methodist Church.

J. SYDNEY HARRISON, L.R.A.M., Organist St. Augustine's Church.

J. W. HARRISON, formerly Organist St. John's, Newington.

H. S. HAWKINS, Organist St. Silas' Church

W. MEGGITT HEBDEN, Organist Beverley Road Wesleyan Church.

— HEBBLETHWAITE, formerly Organist St. Silas' Church.

ALFRED HODGE, Organist Hessle Road Primitive Methodist Church.

GEORGE HODGE, formerly Organist Holderness Road Primitive Methodist Church.

WM. HODGE, F.R.C.O., Organist Emmanuel Church, Leeds; formerly Organist Queen's Road Church.

J. HOLLAND, Organist Lincoln Street Primitive Methodist Church.

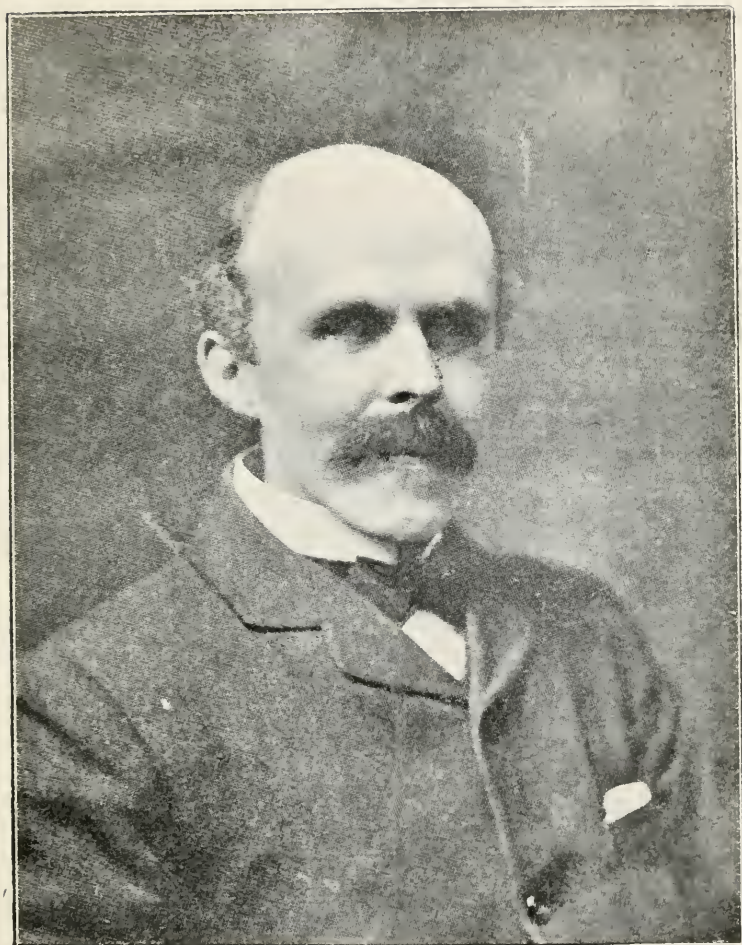
ALFRED HOLLINS, Hon. F.R.C.O., born in Hull, 1866, Organist St. George's Church, Edinburgh, a world-famous player.

Rev. JOHN HOLMES, formerly Organist Gt. Thornton Street Wesleyan Church.

S. H. HOLMES, J.P., formerly Organist Gt. Thornton Street Wesleyan Church.

JACOB HORWOOD, formerly Organist St. Jude's Church.

WM. HOWELL, formerly Organist Latimer Congregational Church, Hon. Sec. Hull Society of Organists, 1876.



ALFRED HOLLINS.



- ARTHUR HUDSON, formerly Organist All Saints' Church, Babba-combe; formerly Organist Bedminster Church, Bristol. A good violinist and an exceptionally gifted musician. Died 1901.
- C. H. HUNT, formerly Organist Unitarian Chapel, Bowlalley Lane. Founder and Conductor Arion Orchestral Union.
- J. JOHNSON, Organist Prospect Street Presbyterian Church.
- ALEXANDER H. JUDE, formerly Organist St. Andrew's Church.
- J. A. KERR, Organist Spring Bank Presbyterian Church.
- A. KING, formerly Organist Fish Street Congregational Church. and later of the English Church, Lisbon.
- E. KIRBY, Organist Jubilee Primitive Methodist Church.
- F. W. LAING, Organist Newington Parish Church.
- PERCIVAL LEECH, F.R.C.O., Organist Brunswick Wesleyan Church; Organist Hull Vocal Society.
- H. LEWENDON, formerly Organist Salem Congregational Church.
- W. F. MAHONEY, Organist Church of the Transfiguration.
- BERKELEY MASON, F.R.C.O., L.R.A.M., Organist Wycliffe Congregational Church.
- W. C. MEAD, Organist Boulevard Baptist Church.
- J. A. MEALE, F.R.C.O., Organist Queen's Hall Wesleyan Mission.
- W. G. MERRIKIN, Mus. Bac. Oxon., formerly Organist St. Jude's Church.
- S. H. METHLEY, Organist Queen's Road Wesleyan Church.
- MARIE OLSON, formerly Organist Danish Church.
- W. N. PARKER, Organist Prince's Avenue Wesleyan Church.
- G. T. PATMAN, F.R.C.O., formerly Professor Hull and East Riding College of Music, formerly Organist Hessle Church.
- H. PATTINSON, formerly Organist Danish Church.
- F. C. PAYNE, formerly Organist Queen's Road Wesleyan Church.
- S. W. PILLING, Member of Council Hull and East Riding College of Music, Organist Welton Church.
- J. M. RIAL, Organist St. Andrew's Church.
- ALFRED REDFERN, formerly Organist Newland Church.
- REINHOLD, Organist German Lutheran Church.
- H. V. ROBINSON, formerly Organist St. Matthew's Church.
- GEO. ROBINSON, formerly Organist St. Matthew's Church.
- J. A. RODGERS, Organist Thornton Wesleyan Mission Hall.



J. W. ROSSINGTON, Organist Bourne Primitive Methodist Church.  
MISS RUFFORD, formerly Organist Gt. Thornton Street Primitive Methodist Church.

WM. RUNTON, formerly Organist Bethel Church.

HERR SABLOTNY, formerly Organist German Church.

MRS. A. E. SEATON, L.R.A.M., formerly Organist St. Andrew's Church.

MISS M. P. SENIOR, Organist St. Cuthbert's Church.

G. SHEPHERDSON, formerly Organist Wycliffe Congregational Church.

H. SHERWOOD, formerly Organist Clowes Primitive Methodist Church.

J. SOULSBY, A.R.C.O., formerly Organist Coltman Street Wesleyan Church. Has perhaps done more than any other to raise the standard of musical performance in Nonconformist places of worship in Hull.

MISS A. STARKEY, Organist Clowes Primitive Methodist Church.

A. J. STATHER, Organist Stepney Methodist New Connexion Church.

J. W. STATHER, formerly Organist Stepney Methodist New Connexion Church.

J. E. STAVES, Organist Boulevard Roman Catholic Church.

GEO. STEPHENSON, formerly Organist St. Andrew's Church.

E. STUBBS, Organist St. George's Road Wesleyan Church.

C. B. SUMMERS, formerly Organist St. Jude's Church. Died 1894.

GERALD SYKES, Organist Cottingham Church, formerly Organist St. Luke's Church.

W. H. TRUEMAN, formerly Organist Salem Congregational Church.

J. WAKELIN, Organist Holderness Road Primitive Methodist Church.

H. WALTON, formerly Organist Hope Street Congregational Church.

W. WHITBY, Organist Hawthorn Avenue Primitive Methodist Church.

G. G. WILKINSON, Organist Fish Street Memorial Church, Founder Hull Society of Organists, 1876.

W. WILKINSON, Organist Newland Church.

W. WOOD, formerly Organist Stepney Methodist New Connexion Church.

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